MARVEL UK Comics
Issue 198 14th April 1993 UK £2.50 US $4.95 CAN $5.75

FREE POSTER

DOCTOR WHO MAGAZINE™

DOCTOR WHO 30th ANNIVERSARY 1963-93

BEHIND THE SCENES –

TIME AND THE RANI

Full archive on the first Sylvester McCoy adventure!

EXCLUSIVE –

THE MISSING TROUGHTON ADVENTURE: *THE PRISON IN SPACE*

Plus:

SILVER NEMESIS

The Making of *'The Making of...'* this anniversary adventure

15>
9 770957 981042

MATRIX DATA-BANK

READING BETWEEN THE LINES

Having read the Fact File on *The Invasion* in ***DWM* 189**, **Davei T.** of Walton-on-Thames enquires when *Doctor Who* switched from being made on 405 line to 625 line videotape, since this was clearly before the UHF 625 line colour service for BBC1 began in November 1969.

Checking the programme videotape and film numbers. There are a number of facts which can be found about the production of *Doctor Who* up to *Spearhead from Space*. Generally, the programme was always made on 2" 405 line videotape at first, with the videotape code being of the form: VT/T/19789 (e.g. for *An Unearthly Child*). This code underwent minor modifications from *The Reign of Terror*. *A Land of Fear* was coded VT/4T/23217, with the 4T indicating a 405 line tape, since at that time 625 line production for the new BBC2 service had just begun. With *The Tomb of the Cybermen* Episode 2, the code adopted the format VTM/4T/40034, with VTM specifying a monochrome videotape, as colour transmissions were starting on BBC2.

However, there were exceptions in the form of episodes which required more extensive editing. Here the videotape sequences were telerecorded onto 35mm film, and the episode assembled as if it were a film series. *The Daleks: The Ambush* was the first such episode, bearing the code 35/T/20398A&B, i.e. a 35mm telerecording assembled from two videotapes recorded the same evening. The next was *Planet of Giants: Crisis*, an amalgamation of two episodes (*Crisis* and *The Urge to Live*), but this time coded 35/6T/23675. This indicates a 35mm telerecording, but the 6T hints that maybe 625 line equipment was somehow used in the process (although since *The Urge to Live* was VT/4T/23891 indicating a 405 line tape, this seems unlikely). Other episodes to use the 35/6T prefix at this time were *The Dalek Invasion of Earth: The Waking Ally* and *The Power of the Daleks* Episode Six, which again were edited as 35mm film recordings.

625 line videotape first seems to have been used on *Doctor Who* for *The Enemy of the World* Episode 3 (and this may be the reason why it was retained by the BBC during the destruction of episodes in the mid-Seventies). Here the videotape code is VTM/6LT/42351 – with the 6LT indicating the improved picture resolution. Indeed, the good quality telerecordings from this point onwards show the increase in image standard clearly. This is how the tape codes remained up until *The War Games* Episode Ten with a few exceptions. *The Wheel in Space* Episodes 5 and 6, *The Dominators* Episode 3, *The Mind Robber* Episode 5, *The Krotons* Episode One, *The Seeds of Death* Episode Five and *The Space Pirates* Episode Two were all edited as 35mm telerecordings, and thus have a 35M/6T prefix.

Spearhead from Space was made as a series of four colour films, with *no* tape numbers accorded. From *Doctor Who and the Silurians* up to *The Stones of Blood*, the videotape code would be of the form VTC/6HT/55280 (e.g. a colour 625 line videotape for *Doctor Who and the Silurians* Episode 1) with a subfix such as /ED indicating the number of edits it had gone through.

Davei also asks if any colour work was done on *Doctor Who* prior to *Spearhead from Space*, as he seems to recall a poor quality colour clip of a Troughton story in a 1977 edition of *The Lively Arts* (and this was not *The Three Doctors* he adds). For the *Whose Doctor Who* documentary, a variety of clips from existing telerecordings were used and, as in the case of the Hartnell story *Galaxy 4*, were tinted – maybe this could be what was seen? There is no firm evidence that any colour production took place for the Troughton stories since the videotapes were monochrome. If there were it would be filmed inserts such as location material or model footage. In ***DWM* 91**, Giles Block who played Teel in *The Dominators*, recalled that the Dulcian artistes were sprayed gold – although this may have been merely to make their skin seem different even in black-and-white. It seems unlikely that any Troughton episodes were made using the colour equipment the BBC had possessed since 1967, since the facility would probably not have been given to a series mid-way through its sixth season.

SHADA SELECTION

David A. Beardsley of Ben Lomond, California has written asking about the brief clips of the Doctor viewed by Skagra at the end of *Shada* Part One. Where are they from? he asks. Those seen on the BBC Videotape are only about half of what was prepared for the episode, which ran in total to eleven seconds and took in twenty-one extracts from film sequences of recent stories. The clips in sequence were: the Doctor leaping onto a horse (*The Andriods of Tara*); the Doctor attacked by Kroll (*The Power of Kroll*); the Doctor listening to Erato's egg (*The Creature from the Pit*); the Doctor and Romana in the marshes (*The Power of Kroll*); the Doctor on Skaro (*Destiny of the Daleks*); the Doctor running through Paris (*City of Death*); the Doctor held in the yolk (*The Creature from the Pit*); the Doctor and Tyssan with a Movellan (*Destiny of the Daleks*); the Doctor landing on the ground (*The Androids of Tara*); the Doctor attacked at the Pavillion (*The Androids of Tara*); the Doctor and Romana leaving the Metro (*City of Death*); the Doctor outside the modern art gallery (*City of Death*); the Doctor and K9 behind reeds (*The Androids of Tara*); the Doctor encircled by Kroll's tentacle (*The Power of Kroll*); the Doctor attacked by Wolf Weeds (*The Creature from the Pit*); the Doctor and Romana in mines (*The Pirate Planet*); the Doctor in the marshes (*The Power of Kroll*); the Doctor picks up a crossbow (*The Androids of Tara*); the Doctor sees a Dalek (*Destiny of the Daleks*); the Doctor plays the flute (*The Power of Kroll*); the Doctor and Romana in Paris (*City of Death*).

BLACK DALEKS

Martin Pollard of Torrington asks how, if the Black Dalek was destroyed in 1963 in *Remembrance of the Daleks*, did it manage to turn up in the 22nd century to invade our planet in *The Dalek Invasion of Earth?* The simple answer to this one is that there are many Black Daleks – either several simultaneously or sequentially as the status is more of a rank than a unique distinction. The Black Dalek in 2167 would also have been destroyed, yet a Black Dalek was still around in 4000 AD for the conference on Kembel in *The Daleks' Master Plan*.

Also, Martin asks, if in *The Five Doctors* Borusa got the Second Doctor from the same time as the Brigadier, how come Lethbridge-Stewart knew the Third Doctor and Sarah? This is because the Second Doctor was merely visiting the Brigadier *after* his retirement from UNIT, and thus Lethbridge-Stewart would also have recognised the Fourth Doctor if they had come to meet.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

GALLIFREY GUARDIAN.............. 4
The latest mix of topical news and events, including a look at the new style covers for the Target Books and a review of the Doctor Who *pinball machine!*

THE MAKING OF *THE MAKING OF SILVER NEMESIS* 10
Tom Beck finds out just how this intriguing documentary was made.

WHAT THE PAPERS SAID 14
Marcus Hearn investigates the press coverage concerning the arrival of the Sixth Doctor.

THE MISSING STORIES: *THE PRISON IN SPACE* 18
Richard Bignell kicks off our irregular look at some of the Doctor Who *stories that, for various reasons, were never made. This issue: the first of a two-part look at the 1969 adventure* The Prison in Space *by Dick Sharples. Illustrations by Paul Vyse.*

BRIEF ENCOUNTER: *THREE STEPS TO THE LEFT* 22
Being stranded in the Australian outback is bad enough, but when the mirages travel in police boxes you know it's really bad news! A short story by Glenn Langford, illustrated by Vincent Danks.

ARCHIVE: *TIME AND THE RANI* 23
An old foe, a new Doctor, mistaken identity and some bloodsucking monsters ... Another full-colour pull-out-and-keep feature by Andrew Pixley.

COMIC STRIP: *EMPEROR OF THE DALEKS: 2* 31
The Doctor and Benny find themselves facing an old friend - who should be dead. And waiting in the wings are some old foes! Story by Paul Cornell and John Freeman with art by Lee Sullivan.

PIN-UP 39
Urak, leader of the Tetraps from Time and the Rani

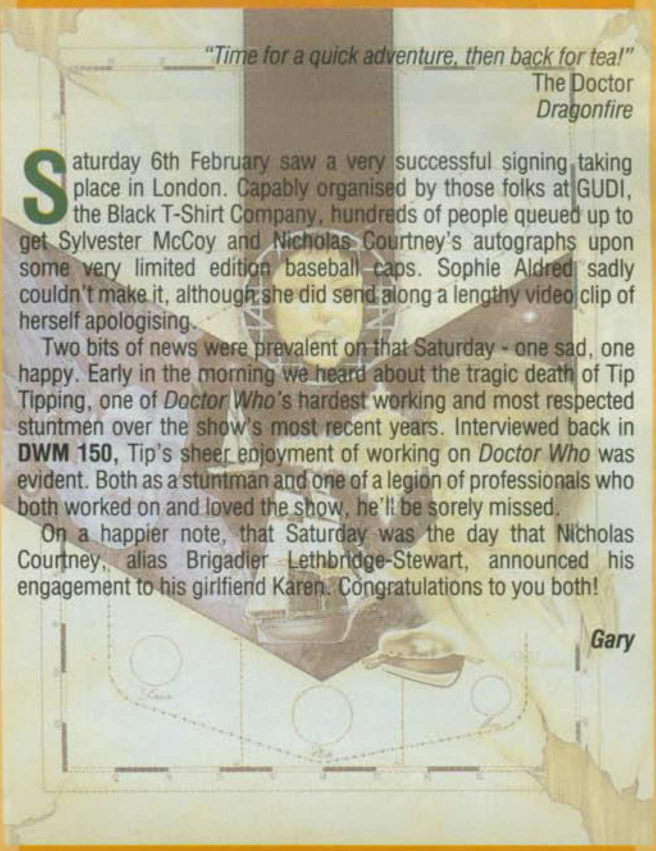
ACTING THE PART 40
Richard Gaunlett tells Liam Rudden just what it was like being the leader of the Tetraps in Time and the Rani.

SOUNDHOUSE 42
Austen Atkinson-Broadbelt talks to Dick Mills, special soundsmith for Doctor Who *during the Seventies and Eighties.*

COLLECTOR'S CORNER 46
David Howe takes another irreverent look at some of the weirdest Who *merchandise ever made – and not a Crusher Bud in sight!*

PRELUDE: *DECEIT* 48
Peter Darvill-Evans introduces the mystery surrounding the planet Arcadia, a planet visited by the Doctor and Benny in the latest The New Adventures *novel. Illustrated by Phil Bevan.*

OFF THE SHELF 50
Gary Russell flicks through Deceit *and examines the Tom Baker adventure,* Image of the Fendal, *out now on BBC Video.*



"Time for a quick adventure, then back for tea!"
The Doctor
Dragonfire

Saturday 6th February saw a very successful signing taking place in London. Capably organised by those folks at GUDI, the Black T-Shirt Company, hundreds of people queued up to get Sylvester McCoy and Nicholas Courtney's autographs upon some very limited edition baseball caps. Sophie Aldred sadly couldn't make it, although she did send along a lengthy video clip of herself apologising.

Two bits of news were prevalent on that Saturday - one sad, one happy. Early in the morning we heard about the tragic death of Tip Tipping, one of *Doctor Who*'s hardest working and most respected stuntmen over the show's most recent years. Interviewed back in **DWM 150,** Tip's sheer enjoyment of working on *Doctor Who* was evident. Both as a stuntman and one of a legion of professionals who both worked on and loved the show, he'll be sorely missed.

On a happier note, that Saturday was the day that Nicholas Courtney, alias Brigadier Lethbridge-Stewart, announced his engagement to his girlfiend Karen. Congratulations to you both!

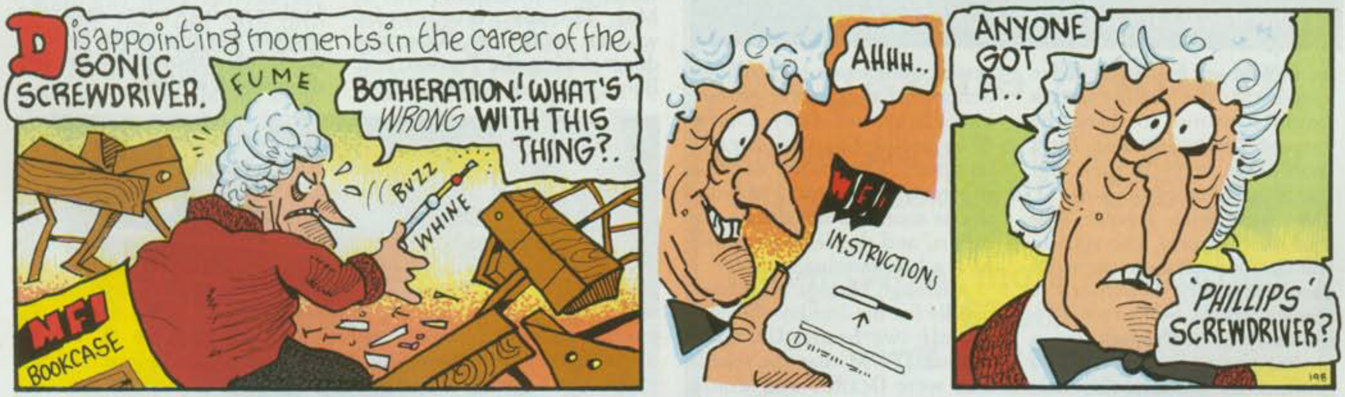
Gary

THIS ISSUE'S POSTER: *ENLIGHTENMENT*
by
PETE WALLBANK

Editor: **Gary Russell**
Designer: **Peri Godbold**
School Bully: **Louise Cassell**
Production: **The Three Stooges**
Promotions: **Fiona Moscatelli**
Advertising: **Jane Smale**
Editor-in-Chief: **Paul Neary**

Thanks this issue to: Dick Mills, Dick Sharples, Terrance Dicks, Derrick Sherwin, Teresa Griffiths, Vicky Thomas, David Jackson, Gail Holman, Julie Adare, Simon Sadler, Marcus Nickinson, Adrian Rigelsford, Peter Darvill-Evans, David J Howe, *Private Who, The Frame, Starburst,* Martin Wiggins, Alun Harris and Una McCormack.

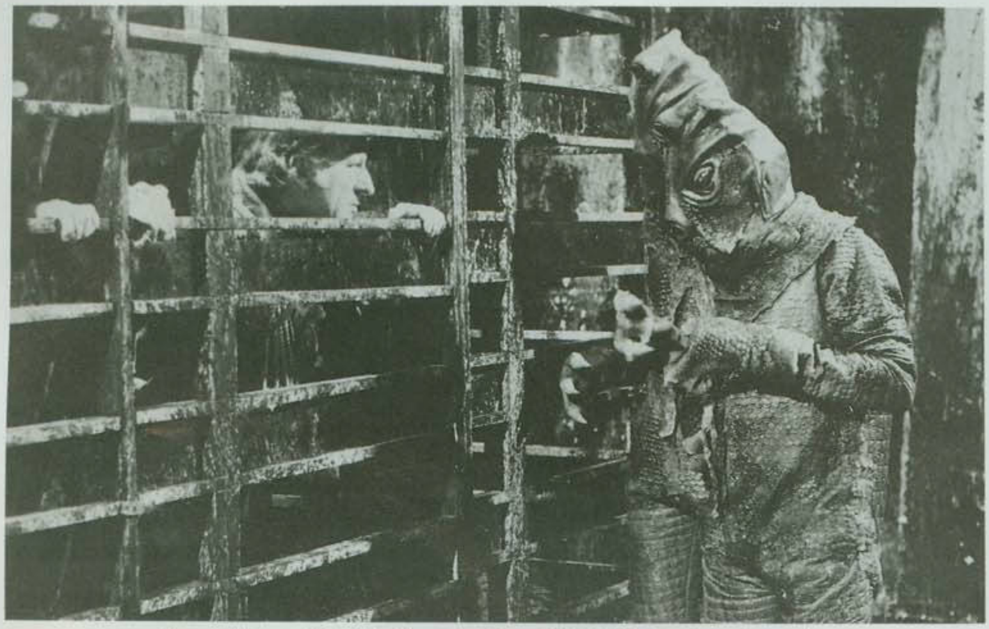
Doctor Who? by Tim Quinn and Dicky Howett


DISAPPOINTING MOMENTS IN THE CAREER OF THE SONIC SCREWDRIVER.
FUME
BOTHERATION! WHAT'S *WRONG* WITH THIS THING?.
BUZZ
WHINE
MFI BOOKCASE
AHHH..
MFI
INSTRUCTIONS
ANYONE GOT A..
'PHILLIPS' SCREWDRIVER?
19$

Doctor Who Magazine™ Issue 198. Published by **Marvel Comics UK Ltd.** Jim Galton, Chairman. Vincent Conran, Managing Director. Office of publication: 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © 1993 BBC. Diamond logo © BBC Enterprises 1973. 30th Anniversary logo © BBC Enterprises1993. All other material is © Marvel Comics Ltd., unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. For display advertising contact Jane Smale, tel: 071-497 2121, fax: 071-497 2234. Printed in the UK and distributed by Comag. "But Doctor, the Rani is evil, horrible and a thoroughly bad sort! How could you possibly confuse us?" asked Mel anxiously. The Doctor opened his mouth to reply - and then realised that any reply he gave would put him further into hot water! ISSN 0957-9818

Gallifrey Guardian

NEW AUDIOS IN OLD AUDIOS OUT - AND AS FOR UK GOLD...



***Doctor Who and the Silurians* - the first of UK Gold's Sunday-only stories.**
Photo © BBC Video

As Spearhead From Space *faded from viewers' screens on Friday 19th February, UK Gold were inundated with requests from viewers wanting to know when* Doctor Who *would be back!*

As **DWM** went to press we learned that the satellite station would continue to show the Pertwee adventures but, for a short period, only in their regular Sunday compilation-slot.

Starting with *Doctor Who and the Silurians*, the station will continue to show the series chronologically. Whether the stories would be shown episodically or cut together – a spokeswoman was unable to confirm. By the time this issue of **DWM** is on sale, viewers will have had their answer.

UK Gold reaffirmed their commitment to *Doctor Who* - which suggests that its removal from the 5.30pm slot was because it may have been felt that the programme was not getting sufficiently high ratings. Scheduled against *Neighbours* and *Home and Away*, *Doctor Who* could not realistically compete. The station do plan to return the show to a weekday slot as soon as a scheduling gap occurs, and they suspect it will be at a later evening time.

Although listings magazines usually list the Sunday *Who* slot as only two hours, UK Gold assured **DWM** that the schedules were flexible and would always change to accommodate whatever length *Doctor Who* story was to be shown – citing as an example that the film planned for Sunday 14th March was to be dropped to make way for all seven episodes' worth of *The Silurians.*

Meanwhile, the BBC Audio Collection's latest project, starring Jon Pertwee as the Third Doctor in a five-part brand new story, goes into the studio in May. The adventure is to be written by former *Who* producer during the Pertwee era, Barry Letts, who also co-wrote Pertwee's favourite story, *The Dæmons*. Overseeing the show is BBC Radio Light Entertainment producer Phil Clarke.

A possible second series, perhaps written by former Eighties script editor Eric Saward has not been ruled out if this first adventure is successful. *Vengeance on Varos* writer Philip Martin however, previously rumoured to be a potential writer, has said that he has never been asked to write for this new series. He is however preparing a story outline for the next in Bill Baggs' *The Stranger* series of video dramas starring Colin Baker.

While the BBC Audio Collection are co-funding Clarke's Third Doctor project they have temporarily shelved any future releases in their *Doctor Who - The Missing Stories* collection. Both Troughton epics *The Power of the Daleks* and *Fury from the Deep*, adapted by Eric Saward and narrated by Tom Baker were slated for a Spring release this year, but the Audio Collection do not feel that the quality of soundtracks available at this time make the projects worthwhile at the moment. They are on the hunt for good quality recordings, however, and when available, would be very keen to re-start the project.

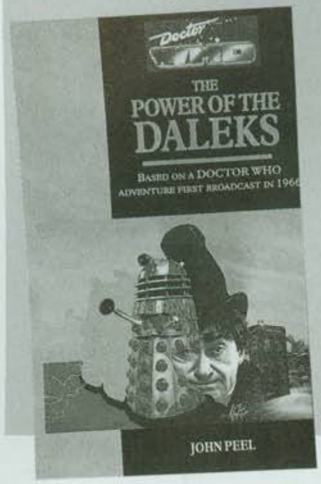
Despite claims in the British tabloid press to the contrary, no decision has been made yet by BBC Enterprises over their proposed 30th Anniversary Special. BBC Video producer David Jackson, however, said the project was beginning to look doubtful, although he has not dismissed it entirely.

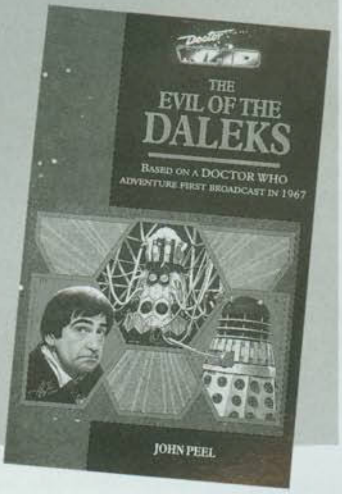
PIPELINE 1
D

DALEKS ON TARGET

Below are Alister Pearson's covers for July's release of John Peel's *The Power of the Daleks* and August's *The Evil of the Daleks. Power* is released alongside *The New Adventures - Shadowmind* by Christopher Bulis and *Evil* with *The New Adventures - Birthright* by Nigel Robinson.

No Target re-issues will come out in those months but September will see *The Invasion* and *Silver Nemesis* reprinted, both with new covers. *Silver Nemesis* is the first Target book to have a new cover painted by the same artist specifically for Target (ie not a re-use of a video cover). October's reprints are *The Leisure Hive* and *The Robots of Death.*


Doctor Who
THE POWER OF THE DALEKS
BASED ON A DOCTOR WHO ADVENTURE FIRST BROADCAST IN 1966
JOHN PEEL


Doctor Who
THE EVIL OF THE DALEKS
BASED ON A DOCTOR WHO ADVENTURE FIRST BROADCAST IN 1967
JOHN PEEL

CONVENTION NEWS

Although the likes of *PanoptiCon, ManoptiCon* and *Blue Box* are going strong, some of the many British *Doctor Who* conventions planned for this 30th Anniversary year have been cancelled. *Helix*, scheduled for March this year is one of them. Lack of applications has caused *Helix*'s demise.

Scottish fans however will be pleased to know that Edinburgh will host *Inferno* on October 23rd and 24th this year. William Russell, Carole Ann Ford, Deborah Watling and Frazer Hines are just some of the guests scheduled (work permitting) to attend. Details from 5 Briery Bauks, The Pleasance, Edinburgh EH8 9TE. An SAE will guarantee a reply.

Meanwhile, another somewhat novel, event is taking place on Saturday 31st July. An auction in aid of Cot Death research and development is occurring at the Wolsey Hall, Cheshunt - only fifteen minutes from London. Many guests have been invited to take part from *Doctor Who, Red Dwarf, The Crystal Maze, Blake's 7* and *Star Cops.* Genuine props and costumes from those TV series will be auctioned at reasonable prices - and amongst all the vast *Who* material is a large selection of items from the *Doctor Who - The Ultimate Adventure* stage play, including the TARDIS console and the Daleks. For details, send an SAE to 3 Daneway Gardens, Leiston, Suffolk IP16 4XA. The event will not be costly to attend (well under £10) and should be fun.

To mark this event, *Auction II* organiser Mark P Short has donated three genuine props from *Doctor Who* to give away in this competition. All you have to do is answer the three questions below and send your answers on a postcard or back of a sealed envelope to The Great Giveaway, **Doctor Who Magazine**, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Entries to arrive by 27th May 1993. Please state which of the following prizes you would prefer: A can of Ace's Nitro 9 or Karl (David Banks') gun from *The Ultimate Adventure* or TV TARDIS roundel. The question is: In which TV story did Sophie Aldred and David Banks appear together?

Good luck...

DICK'S FAREWELL

BBC Radiophonic Workshop soundsmith Dick Mills (see page 42) retires from the Workshop at the end of March this year.

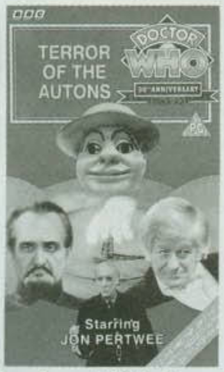
A great friend of both *Doctor Who* and this magazine, Dick's talents will be sorely missed. He's going to concentrate now on his first love - fish. Dick already has a dozen books in print about keeping fish, with another on its way!

Dick's final *Who* involvement has been the preparation of the Workshop's 30th Anniversary *Doctor Who* album featuring various versions of the theme, sound effects and music from the main Workshop composers, including a lengthy suite of Liz Parker's *Timelash* the only composer whose music hasn't been released before.

Thanks for everything Dick and have a happy retirement!

TALKING BOOKS

The Festival of Brent in North London plays host to various literary and cultural talks between 17th March and 28th April this year. Amongst those, on Wednesday 14th April at the Willsden Green Library Centre is a talk starting at 5.30pm by Terrance Dicks. The writer and novelist will discuss his *Who* work in depth and this will be followed at 7.00pm by a talk by Peter Darvill-Evans, editor of Virgin's *The New Adventures* and whose own *Doctor Who* novel *Deceit* (see page 48) is due to be published the next day. An informative evening is assured.



Alister Pearson's finished cover for April's release of *Terror of the Autons*, recoloured, on BBC Video.

SPECIAL VOUCHER

From John Fitton
Books and Magazines
1 Orchard Way, Hensall,
Nr Goole, North Humberside,
DN14 0RT

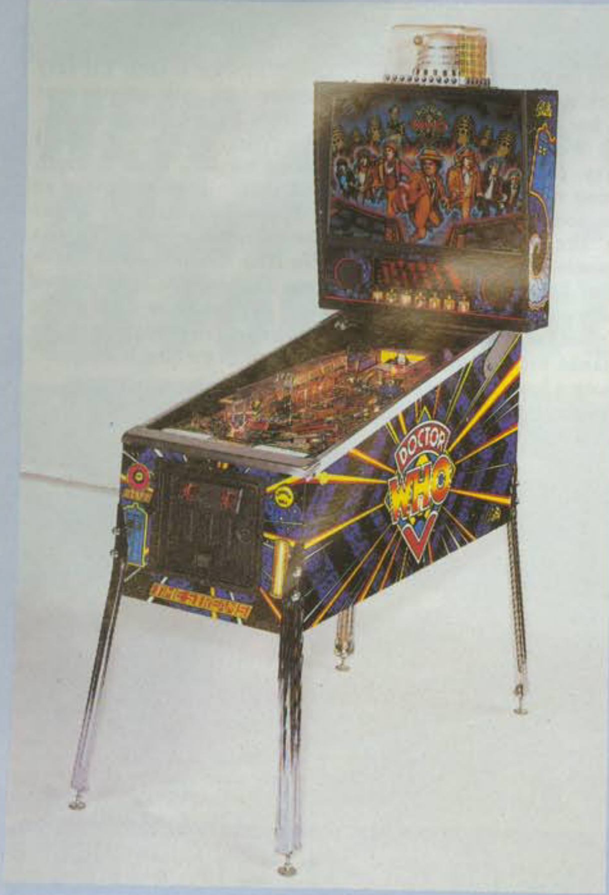
Doctor Who Magazine Binders

Normal Price: £6.99 + £1.85 p&p
Offer Price : £5.49 + £1.85 p&p

Order two or more — subtract £2.50 off total bill!

(offer only applicable with this voucher - photocopies NOT accepted)

PLAY BALL



Late in 1992 the Bally-Williams company of America produced the world's first *Doctor Who* pinball game. This is a full size arcade machine and costs around £2,500 plus VAT to buy! The game features all seven Doctors plus various companions, the Master, Davros and the Daleks. The artwork is lively and colourful, if not entirely accurate!

It is difficult to ignore the presence of the machine as it blasts out a reasonable rendition of the *Who* theme music as well as numerous other voices and sound effects. Like many new-style pinball machines it features an electronic 'launch ball' button and the balls are delivered onto the right hand flipper by way of a ramp leading out of a small model TARDIS. Each Doctor is featured on a different area of the play table. Points are scored in the normal way by hitting buffers and by lighting various aspects of the table. In the back centre is the Time Manipulator. If you trap two balls in this, the whole contraption rises to reveal a series of white buffers. When these have been hit sufficiently to light all fifteen control panel lights, the Time Manipulator rises once more, revealing three Daleks. Now the fun really starts because if you hit a Dalek, Dalek voices start crying "Under Attack" and the two balls you tapped are released, while others are put into play automatically - giving you multi-ball play. In this mode you can gain millions of points by ascending the ramps and by hitting selected areas. The Dalek on top of the backboard also springs into life and the whole thing gets very noisy - and tricky!

Whenever a ball goes out of play, the Master chuckles tauntingly at you. The machine also gives you status reports of the Time Expander level and where to gain extra points. The Whomobile is on one of the ramps, and as you ascend there is a whoosh as it takes off. The TARDIS light flashes and the familiar materialisation sound is heard several times during play.

All in all the game is fast and furious, especially when the multi-ball feature is in progress.

The machine was launched late last year and the UK importers have now sold all the machines they received. Jon Pertwee was on hand at the London Toy Fair at Earl's Court recently to draw a raffle and present the lucky winner with one of the tables.

David J Howe

Available now is a special video release of the two Sixties Dalek movies starring Peter Cushing. Both *Dr Who and the Daleks* and *Daleks - Invasion Earth: 2150AD* are on one tape from Warner Home Video. But to save you rushing out to buy the tape, we have *TEN* copies to give away *FREE*. Just answer the questions on a postcard or the back of a sealed envelope and send your entry to: Twin Terrors, Doctor Who Magazine, Marvel Comics UK Ltd, 13/15 Arundel Street, London WC2R 3DX. Entries to arrive by 27th May 1993. Usual Marvel rules apply and multiple entries will be exterminated

1: Which *Record Breaking* actor plays Ian Chesterton in Dr Who and the Daleks?

....

2: Which two actors travel in the TARDIS in both movies?

....

3: Who wrote the TV stories that the films are based upon?

....

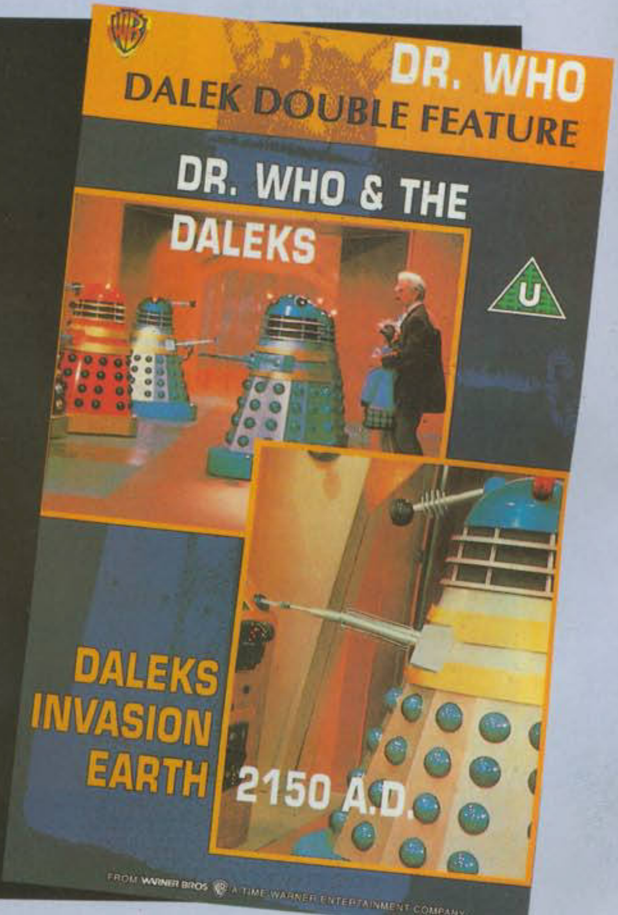
Name: ....

Address: ....

....

....

....**Date of Birth:** ....



BEYOND THE TARDIS

Compiled by Dominic May

Obituary: It is always sad to report when someone connected with *Doctor Who* has died, but particularly if the death is under tragic circumstances. This was the case on February 5th when highly experienced thirty-four year-old stuntman **Tip Tipping** fell ten thousand feet to his death from a light aircraft, reconstructing a sequence for the *999* series on how another skydiver had miraculously survived a real-life emergency. All three of Tipping's parachutes failed to open on the actual take, yet he had successfully completed two rehearsal jumps. Tipping had performed stunts in movies such as *Indiana Jones and the Last Crusade* and *Robin Hood: Prince of Thieves* and many television shows. These of course included *Doctor Who* including *Remembrance of the Daleks* and *Survival*, the final story in Season Twenty-Six. **DWM** extends its sympathy to his family and his girlfriend Mandy, whom he was due o marry.

David Blake Kelly died on 21st January having played Captain Benjamin Briggs of the Mary Celeste in *The Chase: Flight Through Eternity* and Jacob Kewper in Episodes 1 to 3 of *The Smugglers.*

Doctors: Professor Geoffrey Hoyt aka **Tom Baker** will be back imminently when the third series of *Medics* is shown on ITV. Six episodes have been made and Tom is once again joined by Sue Johnston and Hugh Quarshie (recently seen in *The Tomorrow People* remake). Guest artists include **John Woodvine** (*The Armageddon Factor*) and **Jeff Rawle** (*Frontios*).

Peter Davison continues to play Leroy Hamilton in Arthur Miller's *The Last Yankee*, which Mercury Communications is sponsoring at the Young Vic until March 27th. **DWM** has arranged for free pairs of tickets to be available for the 8pm performance on Tuesday, March 23rd for the first two readers to contact the box office on (071) 928 6363 from March 18th quoting reference *Doctor Who Magazine*. Miller describes his play as "a comedy about a tragedy" but it is understood not to be depressing. Davison's Leroy is a New England carpenter and the "Last Yankee" of the title.

Companions: Radio Wye, a Christian consortium chaired by film Ian Chesterton **Roy Castle**, has beaten three contenders to win the Independent Local Radio licence for the High Wycombe area.

Bonnie Langford began a whistle-stop tour with Paul Nicholas on 3rd March in the Broadway version of *The Pirates of Penzance*. Dates still to come are: **March 18th** - Royal Concert Hall, Nottingham; **19th** - St George's Hall, Bradford; **20th** - Harrowgate Centre; **21st** - De Montfort Hall, Leicester; **24th** - St David's Hall, Cardiff; **25th** - Hereford Leisure Centre; **26th** - King George's Hall, Blackburn; **27th** - International Centre, Bournemouth; **28th/29th** - The Orchard, Dartford; **31st** - Civic Theatre, Guildford; **April 1st** - Corn Exchange, Cambridge; **2nd** - Dome, Brighton; **3rd** - Hexagon, Reading; **4th** - Wimbledon Theatre. Bonnie and *Snakedance's* **Johnathan Morris** took part in the final London performance of *Me and My Girl* on 16th January when a specially choreographed version of the Lambeth Walk was performed featuring forty of the show's former cast members.

Producers: The rights to produce a US version of the **Verity Lambert** produced BBC comedy *May To December* have been purchased by D.L. Taffner. A further series of *MTD* and *So Haunt Me* has been commissioned by the BBC. She is awaiting a decision from the ITV Network Centre over whether a second series of *Sam Saturday* is required, and does not yet know whether *Eldorado* will be re-commissioned by the BBC after its first year. Quote of the month from the Evening Standard (3rd February): "*Eldorado* has been accused of squandering licence-payers' money and doing more to lower acting standards than Madonna's Oscar unnominated performance in *Body of Evidence*. But it all became too much for executive producer Verity Lambert when a wag at a The Broadcasting Press Guild lunch suggested the show was responsible for the decline in the number of British tourists heading for the Costa del Sol. With distinctive logic, she fired back: 'It's only been running for six months and Spain's been there for years.'"

The 1992 BAFTA Cymru Film and Television Awards were held in January and *Friday On My Mind*, which **Philip Hinchcliffe** produced for the BBC, walked off with five awards from its nine nominations. Also heavily nominated was HTV's *The Chestnut Soldier*, which was produced and directed by **Pennant Roberts.**

Writers: Now a veteran producer, the man behind *Planet of Giants, Day of the Daleks, Planet of Evil* and *The Masque of Mandragora*, **Louis Marks**, is hard at work on *Middlemarch*, a six-part BBC drama serial, scripted by Andrew Davies and directed by Anthony Page. The cast includes Juliet Aubrey, Patrick Malahide, *Capital City's* Douglas Hodge and Trevyn McDowell and **Peter Jeffrey** from *The Macra Terror* and *The Androids of Tara*. A week's shooting has already taken place in Rome and production continues until August in Lincolnshire and Somerset. Marks' production of Franz Kafka's *The Trial* starring Kyle MacLachlan has been complete since mid-1992 and is awaiting theatrical release.

Zygon and Krynoid guru **Robert Banks Stewart** is one of the executive producers of *Frank Stubbs Promotes*, a new drama series which Noel Gay TV is making for Carlton starring Timothy Spall and including **Trevor Cooper** from *Revelation of the Daleks.*

Meglos co-scriptor **John Flanagan** contributed to the recent comedy revue *I've Got Nothing To Wear* at the Lillian Baylis Theatre.

Vengeance On Varos' **Philip Martin** directed *Crossed Lines* by one-time prospective Season Twenty-three scriptor **David Halliwell** for Radio 4 on 6th February. Radio stalwart and well known Davros **Terry Molloy** was on hand to voice the part of Keal.

Directors: Tony Virgo, whose early career included directing *The King's Demons* before becoming one-time producer of *EastEnders*, is the producer of Central TV's *Peak Practice*, which has been underway since November in the Peak District and completes in April. The seven-part series stars Kevin Whately, Amanda Burton, Simon Shepherd and **Sylvia Syms** (*Ghost Light*).

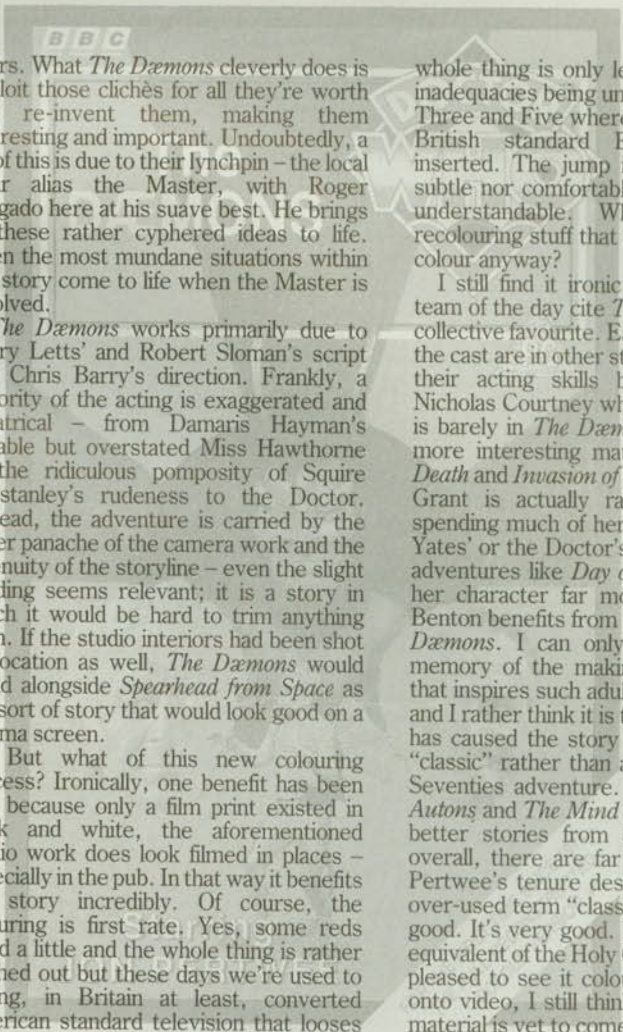
The three-part *Taggart* story, *Gingerbread* was directed by *The Mark of the Rani's* **Sarah Hellings** between October and December and included the excellent **Christopher Robbie** from *The Mind Robber* and *Revenge of the Cybermen* and **Sheila Reid** from *Vengeance On Varos* in its company.

Currently showing on ITV on Wednesdays at 4.10 pm is Granada TV's new 10-part primary school children's drama *Three, Seven, Eleven* written by Bernard and Chris Ashley, half of which has been directed by **Michael Kerrigan** of *Battlefield* and *Knights of God* fame. Shirley Stelfox stars and the cast also includes her husband *Delta and the Bannermen's* **Don Henderson**. Michael's directing partner on *Knights of God*, **Andrew Morgan**, who provided the visual treats in *Time and the Rani* and *Remembrance of the Daleks*, is co-developing *Mr Moon's Last Case* based on Brian Patton's book with actor Julian Fellows (who also appeared in *Knights of God*) for Meridian Broadcasting.

Miscellaneous: *The Trial of a Time Lord's* Inquisitor, **Lynda Bellingham**, was the victim of Michael Aspel's big red book on 27th January with *This is Your Life*. **Peter Davison** appeared in the studio because of their *All Creatures Great and Small* connection as did director **Peter Moffatt** and his wife. **Colin Baker** could not be there but sent a greeting from his pantomime base in Weymouth.

OFF THE SHELF SPECIAL

THE LAST WORD ON…



The Dæmons – that Pertwee story recently recoloured and transmitted on BBC2. Although the validity of releasing it onto BBC Video still escapes me somewhat, it is nevertheless a nice collectors' piece and also a slice of TV history. Not only was it generally considered the best of the Pertwee era by those who made it, but fans have long held it in high esteem. And now, even despite the BBC's attempts to wipe it clean back in the late Seventies, it fights back. A revolutionary new process, created and worked out by *Who* fans, has once again enabled us to see it in all its glory.

Like a great many things held up for so long by so many as "a classic", it also deserves closer scrutiny than most to see whether such a tag is justified.

Well, it's *not* really a typical Pertwee adventure. Whilst it contains all the regular cast, it doesn't feature tromping aliens squashing humanity and blowing up research centres. It doesn't feature blinkered parliamentarians or egocentric company chairmen.

What it has got is a clichèd look at English village life hiding the dark secrets of a black magic coven. It has a squire, a publican, a couple of shop keepers, a white witch and a load of morris dancers. All these images have been portrayed in adventure books, TV and comics for years. What *The Dæmons* cleverly does is exploit those clichès for all they're worth and re-invent them, making them interesting and important. Undoubtedly, a lot of this is due to their lynchpin – the local vicar alias the Master, with Roger Delgado here at his suave best. He brings all these rather cyphered ideas to life. Even the most mundane situations within the story come to life when the Master is involved.

The Dæmons works primarily due to Barry Letts' and Robert Sloman's script and Chris Barry's direction. Frankly, a majority of the acting is exaggerated and theatrical – from Damaris Hayman's likeable but overstated Miss Hawthorne to the ridiculous pomposity of Squire Winstanley's rudeness to the Doctor. Instead, the adventure is carried by the sheer panache of the camera work and the ingenuity of the storyline – even the slight padding seems relevant; it is a story in which it would be hard to trim anything from. If the studio interiors had been shot on location as well, *The Dæmons* would stand alongside *Spearhead from Space* as the sort of story that would look good on a cinema screen.

But what of this new colouring process? Ironically, one benefit has been that because only a film print existed in black and white, the aforementioned studio work does look filmed in places – especially in the pub. In that way it benefits the story incredibly. Of course, the colouring is first rate. Yes, some reds bleed a little and the whole thing is rather washed out but these days we're used to seeing, in Britain at least, converted American standard television that looses some original colour. The BBC's lousy prints of *Star Trek: The Next Generation* and *Dallas* being prime examples. As an experiment, *The Dæmons* has proven both worthwhile and exciting. Indeed the whole thing is only let down by its small inadequacies being underlined in Episodes Three and Five where segments from the British standard Episode Four are inserted. The jump in quality is neither subtle nor comfortable, but nevertheless understandable. Why spend money recolouring stuff that already exists in full colour anyway?

I still find it ironic that the Seventies team of the day cite *The Dæmons* as their collective favourite. Each and every one of the cast are in other stories that showcase their acting skills better – especially Nicholas Courtney who, as the Brigadier, is barely in *The Dæmons*! Yates gets far more interesting material in *The Green Death* and *Invasion of the Dinosaurs* and Jo Grant is actually rather wasted here, spending much of her time holding either Yates' or the Doctor's coat tails, whereas adventures like *Day of the Daleks* exploit her character far more. Only Sergeant Benton benefits from the exposure of *The Dæmons*. I can only suppose it is the memory of the making of *The Dæmons* that inspires such adulation from them all, and I rather think it is that enthusiasm that has caused the story to be considered a "classic" rather than an "above average" Seventies adventure. Both *Terror of the Autons* and *The Mind of Evil* strike me as better stories from Season Eight, and overall, there are far more stories from Pertwee's tenure deserving of the much over-used term "classic". *The Dæmons* is good. It's very good. But it *isn't* the *Who* equivalent of the Holy Grail and whilst I am pleased to see it colourised and released onto video, I still think the best Pertwee material is yet to come. . .

Gary Russell also looks at *Image of the Fendahl* in the main *Off The Shelf* column on page 50

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, **DWM** Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Demand an answer on the series' future! Send a polite letter, reminding him of the Thirtieth Anniversary to: Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. **WRITE NOW - TOMORROW IS TOO LATE!**

DALEK POCKET BOOK *and Space Travellers Guide.* Good condition. Offers to: 5 Jason Court, Brockhurst, Gosport, Hants

WANTED: Any autographs of William Hartnell, Patrick Troughton, Richard Hurndall, Roger Delgado and Jon Pertwee. D Tait, 294 Ringmore Way, Plymouth PL5 3RL

***DOCTOR WHO* SALE!** Contact: 11 Grangeway, Smallfield, Surrey RH6 9LZ

***WHO* COLLECTION SALE:** Includes set *Doctor Who Weekly* SAE Wendy Tucker, 2 Sunderland Close, Melksham, Wilsts SN12 6TZ

***DOCTOR WHO MAGAZINE* COMIC STRIP ARTWORK FOR SALE** Featuring the art of Paul Neary, Arthur Ranson, Lee Sullivan, Mike Collins and more. Send a large s.a.e. to Lonely Arts c/o Interstellar Master Traders, 33 North Road, Lancaster, England. Shop hours 10ish - 6.00 Mon - Sat.

CLUBS

When writing to the addresses below, please tell clubs you saw their address in **Doctor Who Magazine**

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 3, Mountsorrel, Leicestershire LE12 7SY.

FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19612-411 USA.

***DOCTOR WHO* FAN CLUB OF AUSTRALIA** PO Box 148, Gladesville, NSW 211 Australia.

THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

FANZINES

CLUB TROPICANA Issue 2. *Mawdryn, Dæmons, New Adventures,* The First Dalek. 52 pages. £2 - John Pettigrew, 10 Milton Road, Windygates, Fife, KY8 5DQ

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £3.00; Overseas (Surface Mail) £3.60; Overseas (Air Mail) £4.60. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to **Doctor Who Magazine** Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost LIght)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane Smith, by Donkin, Brand and Ridgway.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and .recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen.* New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* by Abnett and Danks and plus *The Daleks 8.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13* .

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter*: Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16 & 17.*

DWM 194:Free Postcards. Archive: *Resurrection of the Daleks*. Historical *Doctor Who*. Interviews: Peter Howell, Ian Cullen, John Ringham and Lindsey Turner. Brief Encounter: *Tautology* by Langford and Cockburn.Strip: *Pureblood*: 2

DWM 195: Free Postcards. Archive: *The Two Doctors.* Prelude: *Transit.* Interviews: Laurence Payne and Malcolm Clarke. Brief Encounter: *In the Community* by Beardsley and Lambert. Strip: *Pureblood:* 3

DWM 196: Free Postcards. Archive: *The Celestial Toymaker.* Re-colouring *The Dæmons.* Interviews: Sophie Aldred and Roger Limb. Prelude: *The Highest Science.* Brief Encounter: *Shakespeare* by Cox and Molyneux. Strip: *Pureblood*: 4

DWM 197: *The Dæmons* revisited plus poster. Faith and Destiny investigated. Archive: *Image of the Fendahl.* Brief Encounter by McCormack and Pixley. Prelude: *The Pit.* Strip: *Emperor of the Daleks* by Cornell and Sullivan: 1

DWM 198: Free Poster. Archive: *Time and the Rani.* Interviews: Dick Mills and Richard Gauntlett. Missing Story: *The Prison in Space.* Brief Encounter: *Three Steps* by Langford and Danks. Prelude: *Deceit.* Strip: *Emperor:* 2

SPECIALS

Please note that only limited stocks are available on a first come, first served basis.

SUMMER 1991

Location Special: Making of Eighties *Who.* Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

WINTER 1992

A GUIDE TO THE TIME LORDS: Free poster. Interviews with Time Lord writers. Detailed examination of everything you need to know about Gallifreyans. Archives on *The Invasion of Time* and *The Ultimate Foe.* Strip: *Flashback* by Gray and Ridgway.

THE MAKING OF:

The Making of Silver Nemesis

What was an American PBS station doing producing a special programme about *Doctor Who*? British fans will find out when the Seventh Doctor story *Silver Nemesis* goes on sale in the UK on video. For BBC Video have decided to distribute, along with this Season 25 adventure, the documentary *The Making of Doctor Who*. This was produced in 1988 by New Jersey Network, the state-owned and-operated PBS station in Trenton, New Jersey. The *Doctor Who* production office accorded unprecedented access and co-operation to a team from the network to make this hour-long documentary, which goes behind-the-scenes for several days of rehearsals and location shooting on this Twenty-Fifth Anniversary special.

Conceived, directed and produced by Eric Luskin, a writer-producer at NJN since 1979, *The Making of Doctor Who* includes interviews with actors Sylvester McCoy and Sophie Aldred, alongside producer John Nathan-Turner, director Chirs Clough, production manager Gary Downie, writer Kevin Clarke, Cyberleader David Banks, and other actors and technicians. The NJN team observed events at the BBC rehearsal rooms in Acton as well as the location recording, the Greenwich gas works and Arundel Castle.

BACKGROUND

Luskin first became interested in *Doctor Who* in 1983, when the station transmitted the show's Twentieth Anniversary Special. "I saw *The Five Doctors* and thought it was kind of neat. In 1984, there was a lot of interest in the show, especially in our area. Promoters putting on conventions would approach us for publicity. In return, they let us tape spots with their guests to use during our pledge drives. These were usually thirty or sixty second spots, as well as some longer interviews. By 1985, I had compiled a number of them and suggested putting them all together into a special."

This became his first original *Doctor Who* special. *Doctor Who's Who's Who.* He then made two more specials in 1986 and 1987, *Doctors Who Old and New* (when NJN began airing the William Hartnell and Patrick Troughton stories) and *Doctor Who: Then and Now,* when Sylvester McCoy was named as the Seventh Doctor.

The idea for *The Making of Doctor Who* came to Luskin in 1987. "I talked to Lionheart, the US distributors of the programme, who wanted something else to sell; something to stimulate interest in *Doctor Who* and something to give PBS stations to use as a pledge special. As I've always had a good working relationship with John Nathan-Turner I approached him with the idea and he was interested. He suggested observing the making of *Silver Nemesis,* which at the time I was involved was called simply *Nemesis.* Later, while editing tape, I was able to correct a voice-over to give it its final title, but, if you listen, there's at least one point where I do call it *Nemesis.*

"I was actually supposed to witness some of *The Greatest Show in the Galaxy,* but the BBC had an asbestos scare in its television centre studios that summer, so we had only a very small window of opportunity to work in. It turned out that *Silver Nemesis* would be made entirely on location with no studio taping. That gave us fewer changes of location to use for mixing purposes, but we were very lucky. You can't have environments much different than the Greenwich gas works and that lovely estate in Arundel."

BUSY SCHEDULE

Silver Nemesis was made on a very hectic schedule. The BBC had finished taping *Greatest Show* on Saturday, June 18 1988 and went into rehearsals for *Silver Nemesis* on Monday, June 20. The NJN crew had four days of taping, two in London and two on location. Luskin describes the production as: "Really insane. The script was very ambitious in terms of what Chris Clough would call 'the visual side.' There were lots of on-location special effects, as opposed to post-production visual effects. It was a very difficult shoot for them. Plus, there were a lot of discrepancies between the way the script was planned and the way the

Sylvester McCoy describes some of the location work on *Silver Nemesis* as chaotic.
Photo © BBC Video

Filming within the walls of Arundel Castle is featured in the documentary. Photo © BBC Video

►

◄ programme actually turned out. For instance, there was a whole subplot of jazz music that was supposed to run through it from start to finish, which got chopped almost completely."

The Making of Doctor Who seems to be almost two separate shows, with the first part concentrating mostly on "talking-head" type interviews, and the second half actually taking the viewer out on location. There are fascinating behind-the-scenes looks at how various effects were created, such as the tunnel that leads Lady Peinforte and Richard out of her tomb (it was actually a below ground shooting alley!) or the way they made the validium glow, using a process called front-axial projection (FAP). But the highlight of the tape is something that, up to now, most British fans have not seen.

Luskin and his crew decided to tape an entire scene from start to finish, to keep their camera rolling from the director's first "action" to his final "cut", no matter how many takes it took to record. The scene they chose to observe was recorded at the Greenwich gas works, where the TARDIS lands and the Doctor and Ace run towards the Nazis. It took about twenty minutes from start to finish (compressed into about four minutes of the documentary). Three or four takes are observed. Two of them are forever preserved in *The Making of Doctor Who* as bloopers or out-takes. In one, Sylvester McCoy stumbles over a small bush and then begins to stab at it with his umbrella. And in the next, after the director yells "Cut!" Sophie Aldred picks Sylvester up and gives him a piggy-back ride to their starting mark. NJN's camera was the only one running and recorded them both.

According to Luskin, that convulsed everyone on location. "You can actually hear Gary Downie say into his microphone 'Are you rolling VT? I hope you're getting this.' I was reasonably aware that our camera was still rolling because our cameraman, a Brit named Kevin Baxendale, knew that I had wanted to roll tape continuously and not stop until it ran out of tape. I found out later that we were the only ones to get that blooper when JNT asked me for a copy of our tape."

Another section of *The Making of Doctor Who* that Luskin thinks viewers should look out for is at the very end. "When we're inside the castle. The Doctor and Ace are coming out of the TARDIS and run into this bear. I don't know if you remember, but Sylvester kept trying to play off the bear as they came in. I guess what people wouldn't realize is just how incredibly crowded that space is. We were literally in the basement of the castle. Because of the ongoing asbestos problem, that scene couldn't be taped in a studio. It was like being in a furniture resale store. It was really tough and tight. There were two cameras; the second was down the aisle. Sylvester and Sophie came out of the TARDIS and did the thing with the bear and then they went down the aisle. It was really kind of incredible. I don't think people would realize from the final product just how hard it was to get that scene."

Despite the fun, the *Silver Nemesis* production crew were under great time pressure. "They had only three days at Greenwich," Luskin recalls, "and we were there on the Thursday, the second day. The Friday was the day that Sylvester refers to in the documentary as 'the day of chaos,' when everything just went completely bonkers. What was good for us was that *because* they were under such pressure, they were focusing more on what they had to do and less on us. So I think that what we were getting was more real. I don't think anyone was putting on a performance for us. At times they would be having a conversation and someone would notice our camera was there and obviously say something to the camera. But by and large they were just working and we were there to observe it, which is just the way you like it to be."

Luskin remains impressed with the entire production crew, particularly director Chris Clough. "Their level of organization and planning, the documentation they had for everything is just a textbook of how to go about organizing something. Chris was a delight, he was so down-to-earth. I was very impressed with his directing abilities and he obviously worked well with the cast members. It was a very difficult situation. As a director you don't want to be filmed by someone else under anything other than perfect cirumstances, or as perfect as you can make them. And this poor guy was getting curveballs tossed at him left, right and centre. I think he did a remarkable job coping with it. There were times when I was looking at *Silver Nemesis* for things that I'd seen and I was very impressed with the way he put them together. Also, he had a terrible cold and probably felt just like death, but he went on with it anyway."

The NJN crew brought back very happy memories from their brief trip. "Everyone made us feel very welcome. We were allowed to eat with everyone else, which was very nice. I didn't complain about the food. Don't forget, I work for the state of New Jersey, so free food is good.

"In any case, everyone was flattered by the idea of a American TV station being interested in them. There was very little reluctance from anybody not to be involved, except for script editor Andrew Cartmel. He did not want to have any part of this, because he's just a very shy, quiet, private person."

Lady Peinforte (Fiona Walker), another of the main characters in the story. Photo © BBC Video

Production of *Silver Nemesis* dovetailed with post-production work on the Season Twenty-Five opening story *Remembrance of the Daleks*. Luskin was able to tape a segment with composer Keff McCullough explaining how he generated the music for *Remembrance*. The NJN crew were, however, disappointed that they couldn't observe post-production on *Silver Nemesis*.

"We were supposed to go into London again to sit in on some of the post-production from *Greatest Show in the Galaxy* instead, just to show people how that process works. Ultimately we decided that a control room is a control room. We'd rather show people something that they're not likely to see anywhere else."

RELEASED AT LAST

Although *The Making of Doctor Who* is only now being released in the United Kingdom, it was actually offered to the BBC in 1989. "When we finished the show," Luskin says, "we were obviously pleased with it. Also, John Nathan-Turner was very pleased with it and brought it to the attention of the BBC to try to get it scheduled in the UK. The word that came back to me was 'It's a good programme, but they think it's too American for the British audience.' I don't know what they meant by that. What I said to John at the time was 'If the question is me, replace the narration. I can still do my on/camera bits, but get some famous British person, somebody connected to *Doctor Who,* to replace my narration, and then it won't be very American anymore, it'll be very English.' That idea didn't float too well, so I still don't know what they meant. I don't know whether they were just being too polite to say they actually didn't like it."

I asked him why he thinks they're releasing it now. He replied: "I think that there's a natural curiosity for this kind of thing and it's a good business deal, they're going to sell more tapes. Also, quite frankly, I think *Silver Nemesis,* besides being short, isn't one of the stronger things that they've done. This is a way to strenghten it, to make a three-star story into a four-star one."

Serious fans may find the first part a little dull, Luskin warns. There are a number of interviews, and some of the action scenes have Luskin narrating over them. "There are a couple of reasons for that," he says. "Part of that is, it's what we were able to get. By and large we got what we wanted, but we didn't get *enough* of it. So part of it was driven by that and part of it was driven by my executive producer, who felt very strongly that we couldn't assume that people would know all about *Doctor Who* and all about television. I would not necessarily have done all the explanation, if I were making it for me, but I was encouraged to think of people who might be only minimally interested in *Doctor Who* or in how television is put together. I was very much against the opening, with the star field and the voiceover. I didn't want to do that at all, but I lost that battle. If we'd had two or three more shooting days, it would have been vastly different, but our budget was very restrictive, and we had what we had."

There will be a few minor changes in the British video release of *The Making of Doctor Who,* says Luskin. "Some of the stuff that we got from BBC Archives will be shortened because there were some clearance problems with a particular writer who wouldn't allow his stuff to be used."

The Making of Doctor Who ends with Nathan-Turner saying that Season Twenty-Five would be his last as producer. In fact he came back for Season Twenty-Six. According to Luskin, "the only thing during the documentary that was staged was that ending. I don't remember what JNT's original comments were at the end of the interview, but I think he just said something like, 'That's it, I'm out of here.' And I thought, what if you aren't out of there?

"I think he really thought that he *was* going to be out of there, but I had a feeling in the pit of my stomach that I had to cover my bases; knowing what the time lag was going to be between when I finished the show and when it was coming out. What if he was wrong? so I said 'John, we can't end it that way? What happens if your name *is* still there, because it might be?' And that was when he sort of smiled and said, 'Sylvester McCoy made me stay.' And I knew, because Sylvester and I had discussed it, that he very much wanted John to stay. Anyway, that was the only thing that was reshot or changed in any way."

Luskin says he is saddened by the state of *Doctor Who* over the last three years. "Although if the BBC is anything like the state of New Jersey, I'm not surprised. It's unfortunate. At Arundel we interviewed some British fans who had won a contest to visit the location, and very few of them had seen as much *Doctor Who* as the American fans I know. In the US so much of it has been available and so many people have seen it that it's time to give it a rest and generate some excitement when they bring it back. I do feel bad for the British artists and technicians who made their livelihood creatively or artistically through *Doctor Who*. That's a shame. I'm not sure that anyone else is really being hurt."

David Banks as the CyberLeader is just one of the featured stars of *The Making of Silver Nemesis.* Photo © BBC Video

Finally, Luskin said that his perspective on making the documentary was not to interpret *Doctor Who* for the viewers. "I may have translated a few things from 'British' into 'American,' but mostly I didn't bring anything unique. We were just there to record events as they unfolded. Then I had to put the jigsaw puzzle together. I have a comfortable understanding of the British. I was comfortable with them and they felt the same way about us. We weren't 'Yanks in Britian for the first time.' Others without that experience might not have fit in so well. That's why I was so bothered by that comment about how 'American' the documentary was."

'American' or not, *The Making of Doctor Who* will soon be widely available. British fans can see this 'American' perspective on their favourite show when it comes out along with *Silver Nemesis* in April.

Tom Beck

DOMINITEMPORAL SERVICES LIMITED

Presents

DOCTOR WHO
PANOPTICON 93
THIRTY YEARS OF A TIME LORD

in association with
BBC Enterprises Ltd
and **Marvel Comics Ltd**

At the Novotel, Hammersmith, London

On 4th and 5th September 1993

PRICES

DWAS Members
1 DAY £23
2 DAY £32
Others
1 DAY £25
2 DAY £36

Accompanied under twelves, half price. Cheques/ Postal Orders/Sterling International Money Orders, payable to **DOMINITEMPORAL SERVICES LIMITED**. Credit card orders can also be accepted, but an additional 5% surcharge must be paid

NAME(S):..............................
....
ADDRESS:..............................
....
....
....
....

DWAS Membership Number(s): ....
☐ TICK BOX for dealer's details
SEND ALL BOOKINGS, with 2 A5 SAEs, to **PANOPTICON 93, PO Box 357, LONDON SW19 8BT.**

CREDIT CARD ORDERS (add 5% surcharge)
CARD NUMBER: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
EXP DATE: ☐☐ / ☐☐ Please debit my account with £............
SIGNATURE: ....

What the PAPERS SAID

The Sixth Doctor was to be Brian Blessed. Or at least it was if you read *The Daily Telegraph* in July 1983.

"Sources close to the production team confirmed, last night, that, subject to contract, Brian would succeed Peter Davison in the space travel series." *Telegraph* readers would later discover that Brian's casting would actually be subject to him first being *asked*!

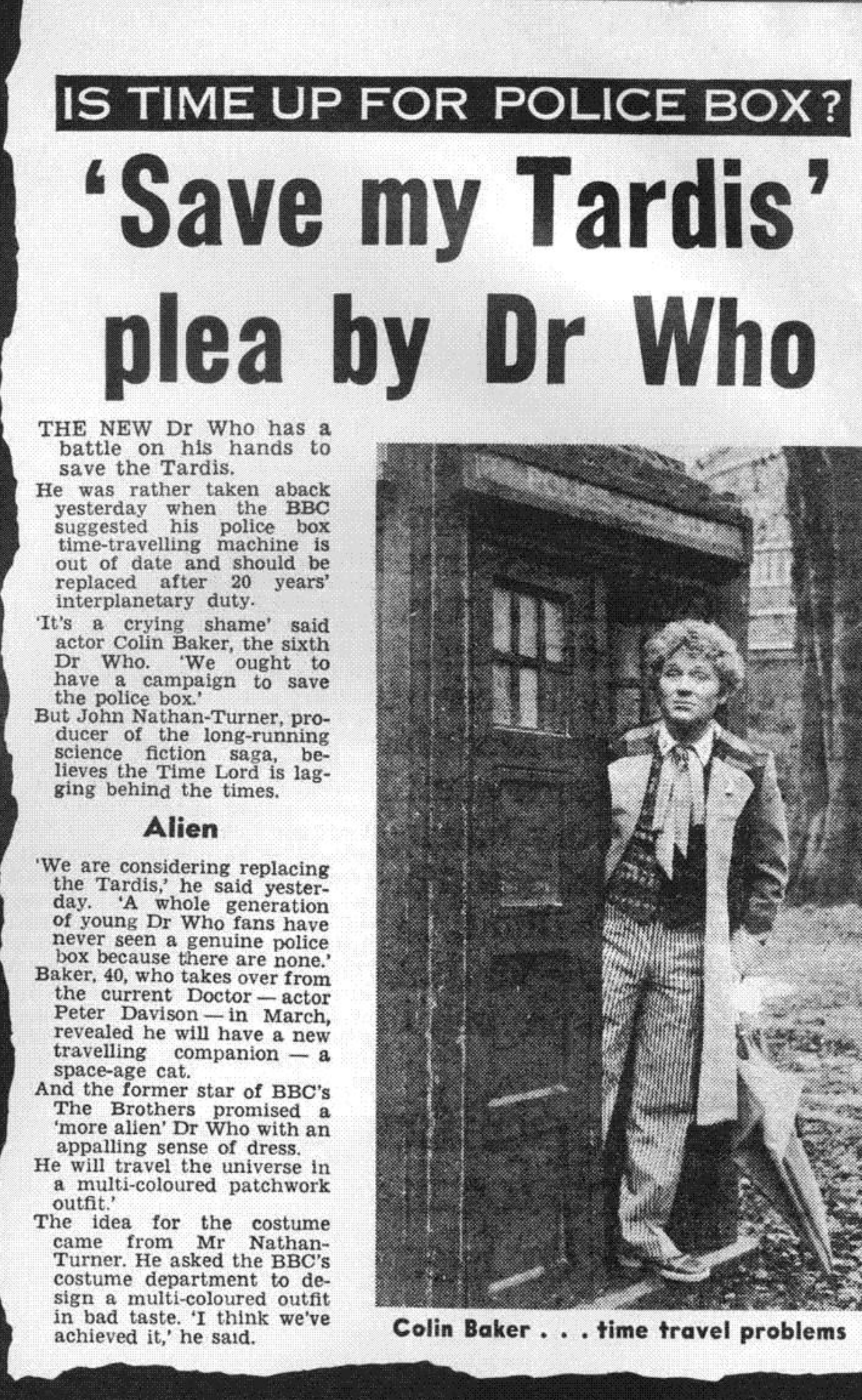
Shortly after Colin Baker was cast as Davison's replacement, the BBC had some of its dirty linen washed in public. "Telly Crisis Hits BBC" revealed *The Daily Star* of 20th August. "BBC chiefs were rocked last night by the big switch off. They had just one programme in last month's TV Top 50 - and that was the Test Match. ITV swept the board, with *Coronation Street* taking the top eight places in the viewing figures. The BBC could only manage 25th place with a Saturday sports edition that featured cricket. In a bid to save face, they would only say: 'When the Top 50 was launched we said it did not mean much. We are more concerned with our own figures for audience appreciation.' But privately, top BBC executives are desperately worried about ITV's increasing dominance in the ratings." Heads would have to roll.

Peter Davison began his tenure as the Doctor overshadowed by the publicity surrounding his predecessor. He saw out his time on the programme overshadowed by a tragedy that befell his successor. "TV's new *Dr Who*, Colin Baker, was comforting his wife last night after the sudden death of their infant son." *The Sun*'s Nick Ferrari reported on 16th November: "Baby Jack, just two months old, was a victim of the mysterious 'cot death' syndrome, which kills 2,000 babies a year in Britain. Colin, 40, who found fame in *The Brothers* TV series, raced home from a theatre date in Sweden to be with his wife, actress Marion Wyatt. The couple, who were married in a secret ceremony in Oxfordshire last year, were too distressed to talk yesterday."

The Sixth Doctor was unveiled to the nation on 11th January 1984. Perhaps fortunately, colour newspaper publishing was not yet widespread. "Doctor, You Look Awful" reacted *The Daily Mirror* to Colin's garish costume. "*Who*'s the Height of Bad Taste?" enquired *The Daily Star*. "Heavens above! The new *Dr. Who* really IS out of this world," wrote Pat Codd. "And if you think actor Colin Baker's multi-coloured outfit is the height of bad taste the makers of the hit TV series will be delighted. Producer John Nathan-Turner asked the BBC's costume department to come up with the most tasteless togs they could find. 'I think they've achieved it. This outfit is totally tasteless,' said John yesterday as Colin materialised for the first time in his multi-coloured drape jacket, yellow and black striped trousers and trendy waistcoat with long tails. The gaudy get-up is rounded off with a sloppy polka-dot bow-tie and green shoes with red spats. Colin, who takes over the rôle from Peter Davison in March, is delighted with the new look. He said: 'The Doctor is not a human so he doesn't follow human characteristics. In fact, the new Doctor will be more alien than his predecessor.'"

In an increasingly familiar tactic, John Nathan-Turner stirred up some minor controversy to give the new Doctor an extra publicity boost. The tried and tested 'could there be a woman Doctor?' was now trying and testing. A new story had to be found. "Ta-Ta-Tardis" waved *The Sun*'s Charles Catchpole when reporting that: "*Dr Who*'s famous police box time-machine is set to fade away for ever. BBC chiefs plan to axe the battered blue box - which has housed the Tardis for 20 years - because young viewers do not know what it is supposed to be. *Dr Who* producer John Nathan-Turner said yesterday: 'Police boxes are a thing of the past I think the last one in England went about four years ago and a whole generation of children has grown up believing the box to be a Tardis and nothing else.' He plans to phase out the police box during the next series of *Dr Who*."

The Daily Mail also swallowed the bait, and a little more besides. "The new *Dr Who* has a battle on his hands to save the Tardis. He was rather taken aback yesterday when the BBC suggested his police box time-travelling machine is out of date and should be replaced after 20 years interplanetary duty. 'It's a crying shame' said actor Colin Baker, the sixth *Dr Who*. 'We ought to have a campaign to save the police box.' Baker, 40, who takes over from the current Doctor - actor Peter Davison - in March, revealed he will



IS TIME UP FOR POLICE BOX?

'Save my Tardis' plea by Dr Who

THE NEW Dr Who has a battle on his hands to save the Tardis.

He was rather taken aback yesterday when the BBC suggested his police box time-travelling machine is out of date and should be replaced after 20 years' interplanetary duty.

'It's a crying shame' said actor Colin Baker, the sixth Dr Who. 'We ought to have a campaign to save the police box.'

But John Nathan-Turner, producer of the long-running science fiction saga, believes the Time Lord is lagging behind the times.

Alien

'We are considering replacing the Tardis,' he said yesterday. 'A whole generation of young Dr Who fans have never seen a genuine police box because there are none.'

Baker, 40, who takes over from the current Doctor — actor Peter Davison — in March, revealed he will have a new travelling companion — a space-age cat.

And the former star of BBC's The Brothers promised a 'more alien' Dr Who with an appalling sense of dress.

He will travel the universe in a multi-coloured patchwork outfit.'

The idea for the costume came from Mr Nathan-Turner. He asked the BBC's costume department to design a multi-coloured outfit in bad taste. 'I think we've achieved it,' he said.

Colin Baker . . . time travel problems

***The Twin Dilemma*, the Sixth Doctor's premiere adventure. Photo © BBC Video**

have a new travelling companion - a space-age cat."

Presumably while casting for the cat began, *The Daily Star* roamed the streets in search of a replacement for the police box. "Which Would You Choose For *Dr Who*'s new time machine?" asked Robert Wilson on 12th January. "How about a pillar box?" he suggested. "Very robust and the right shape for high-speed space travel. But that door's a bit on the small side. Or a photo booth? Well, at least it's got a seat."

This was evidently a tricky problem demanding the serious attention of an expert in the field. "*Dr Who* fanatic Frankie Fowler, aged nine, of Camberley, Surrey - decked out in multi-coloured Doctor-style garb like the new Doctor Colin Baker - came up with a few good suggestions. 'How about a litter bin?' he said. 'Or better still, a workman's tent? Nobody gives them a second glance.'" Presumably young Frankie merited more than a second glance, jumping around inside telephone boxes like a manic technicolor cowboy. Still, *The Daily Star* printed some illustrative pictures of a letter box and a workman's tent as handy visual aids in case their readers' minds had drifted.

Amid this media circus, Peter Davison was finishing being the Doctor as quietly as he had started and continued. As if to allay any worries of typecasting though, he decided to publicise a change of look.

"*Who*'s a hairy monster then?" asked *The Daily Mirror*'s Patricia Smyllie on 31st January. "He may have sprouted whiskers but there's no mistaking Peter Davison, the former *Dr Who*. He said: 'I've only been growing the beard for a week but I'm determined to change my image.'"

The London Evening Standard reported that another former Doctor had visited the hairdresser to improve his job prospects in 1984. "Tom Baker went to the barber the other day and emerged shorn of the curled mop of hair which audiences everywhere associated with the *Dr Who* he played on television for several years. For the first time since he quit that series, he found he was no longer recognised and pursued by *Dr Who* fans. He said: 'That's fame for you. One visit to the hairdresser and it's all over.'"

On 19th February Ian Levine, who had unofficially been working as a script consultant on the show for some years, gave an interview to *The Sunday Times* to publicise the plight of the one hundred and forty episodes of *Doctor Who* the BBC junked between 1973 and 1976. "Dedicated fans are said to have risked injury to snatch the junked films from flaming incinerators rather than to see their hero vanishing in a final time vortex," wrote Hugh Thompson. "Some believe that all the lost copies are buried beneath the Chiswick Flyover. Many are totally convinced there's a *Dr No*-type collector who has hoarded all the episodes. After eight years, 10 episodes have been recovered, most from friends of friends on the show, says Levine. 'I really don't know their names . . . Two were discovered in the vaults of a Mormon church in South Kensington. How they got there nobody knows.'

"The BBC says it destroyed around half of its material up to 1976; some television buffs claim 70 per cent. 'Our problem is that we know what we have but we don't know what we don't have' says Anne Hanford, the head of the BBC's film and video library. 'We have realised that we are not only in the broadcasting business but in distribution and publishing as well. This has changed our whole attitude.'

"Meanwhile Ian Levine - 'I can't be too critical of the BBC, if it wasn't for them there'd be no *Dr Who* at all' - continues his search for the missing 130 episodes. 'I'll go anywhere, pay anything to get them back. I know there are more copies out there somewhere.'"

As transmission of Colin Baker's debut story grew nearer, the tabloids fell back on another old publicity gimmick. "Time Lord with Six Appeal" drooled *The Daily Express*'s Maureen Paton on 17th March. "The good news is that *Doctor Who* has managed to regenerate himself yet again for next Thursday's latest adventure on BBC1. The even better news is that he has become a cross between Errol Flynn and Einstein as the sexiest 760-year-old ever to flit through time and space at a rapid rate of knots. Can we all contain ourselves as Colin Baker, a green-eyed blond with a crow's nest coiffure and ➤

◄ the burly build of a boxer, gets tremendously 'physical' in his new rôle?"

Well, actually . . .

"He takes over from the fifth Doctor in the series 21-year history, Peter Davison, and from where I'm sitting the boisterous Mr Baker is definitely the Time Lord with Six Appeal. What an impact he'll have as 'the craziest, spikiest, most irascible alien hero yet' - especially on his pretty girl assistant Peri whom he even attempts to throttle in one of his less lucid moments. But lest you suspected that beefy Baker had been brought in to get to grips with the little lady in a rather more earthy way, forget it. Producer John Nathan-Turner solemnly intones what he has been adamantly saying for the last five years since he took over the controls: 'There'll be no hanky panky in the Tardis.'

"'I don't think male viewers want to see the object of their affections - i.e. Peri - being mauled by a depraved Doctor,' grins 40-year-old Baker, looking fleetingly sorry."

The Twin Dilemma drew a lot of press interest, not least from *The Daily Star*'s Stafford Hildred who wasn't quite as opposed to Peri being mauled. "I reckon the sixth Doctor, Colin Baker, who launched into his first full adventure last night, will comfortably continue the television triumphs. At least he got off to a good start by attempting to strangle that awful girl sidekick."

Judith Simmons of *The Daily Express* wasn't quite so impressed. "I don't like the new *Dr Who*," she proclaimed on 23rd March. "Not yet anyway. When Colin Baker took over the rôle last night the Time Lord had undergone 'violent biological eruption'. He has become a nasty fellow, manic and violent, with a conceited, vacuous smile. This ploy gives us an interval to accept that Peter Davison has vacated the rôle, and Baker will have a different personality. Baker's first new costume is a multi-patterned masterpiece of mixed-up tailoring. I congratulate the designer on a style suiting both the doctor's current fractured psyche and his habit of hamming up his lines like school Shakespeare. Very literate the script is too: So educational for young audiences. The new villain Mestor (Edwin Richfield) is a pet: A scaly creature with antennae like a titanic slug. Easy to copy for your own fancy dress party."

The Sunday Express of 25th March also greeted Doctor number six with cautious optimism. "*Doctor Who* is a TV tradition," opined Hilary Doling. "Those who first watched it as children are now making the programmes. The Doctor conveniently changes his form every few years to allow a way out for actors fed up with playing him and I've watched every reincarnation. I was worried that he was getting too good-tempered? But Colin Baker, our new Doctor, seems set to play him with all the crabbiness of the original. 'Oh, the crushing boredom of eternity,' he moaned last week. With lines like that he has to be a success."

No sooner had the new Doctor got off the ground then the BBC began plugging its latest sci-fi epic. "*The Tripods* are being heralded as possible successors to *Dr Who* and his foes," hyped *The Daily Mail* of 29th August. "The first 13-part series begins on September 15 in the old Saturday teatime slot that made the time-travelling Doctor famous. Producer Richard Bates, son of novelist H.E.Bates, is in Switzerland scouting locations for next year's 12-part series and a third is already scripted."

However, the biggest surprise of the new series was stalwart *Who* director Christopher Barry turning 'traitor'. "'The series could go on and on,'" he told reporter Corinna Honan. "'It will appeal to all ages, it will be better than *Dr Who* and the special effects will make it the most technically advanced and sophisticated series the BBC has ever made. *The Tripods* will make the Daleks look puny by comparison. Children, particularly, will be amazed at how they loom over the treetops like Eiffel Towers.'"

"Whether *The Tripods* will impress a generation reared on the intergalactic sophistication of *Star Wars* and its successors is another matter."

It was, and it didn't.

Doctor Who meanwhile continued its bizarre odyssey through the tabloid press as *The Sun* trumpeted "Tardis Saved!" on 17th November. "*Sun* readers have saved *Dr Who*'s famous police box time machine from the scrapheap," claimed Charles Catchpole. "BBC chiefs had planned to axe the battered blue box - which has been the Tardis for 20 years - because they thought. young viewers did not know what it was supposed to be. But since *The Sun* revealed their dastardly plot earlier this year, thousands of children have flooded the *Dr Who* office with protest letters. The show's producer John Nathan-Turner says: '*Sun* readers made me change my mind. My mailbag is overflowing. Youngsters say their parents have explained to them what a police box was and they want it to stay.'

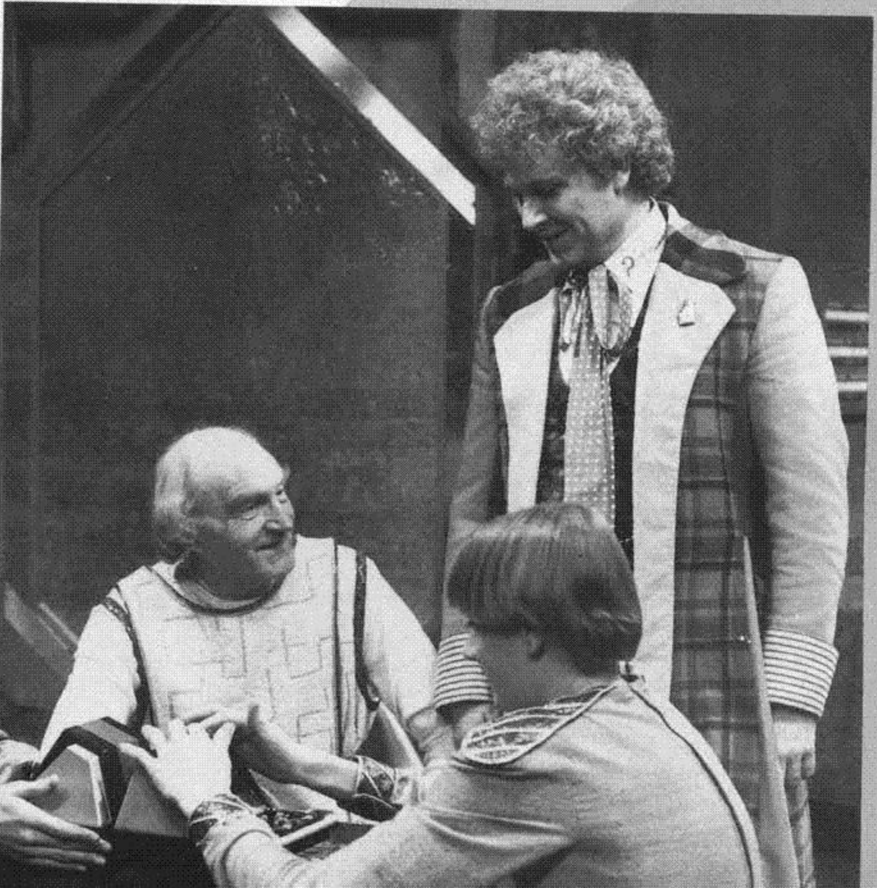
"Among the suggestions for an alternative Tardis that the *Dr Who* team considered were; a phone booth, a lottery kiosk, a striped workman's tent - and a portaloo. Nathan-Turner says: 'Somehow, I couldn't envisage *Dr Loo!*'"

Doctor Who's Twentieth Anniversary elevated press coverage of the programme enormously, but engendered a major shift in its emphasis. Newspapers were covering *Doctor Who* as never before, but seemed more interested in the bizarre events surrounding it than the show itself. Mass junkings of episodes, unbelievably camp costumes and time-travelling portaloos made for better copy than serious analysis and reviews. This fascination with the show's sub-culture would, however, soon shift towards in-depth examination of the politics behind its production. Budgetary difficulties and expensive ratings failures, including *The Tripods*, were causing headaches in the BBC and casualties were inevitable.

The Doctor's luck was about to run out.

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn



Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read *every one* of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be wiped by the BBC for reasons of space.

FRIGHTENING FRIDAYS?

I think it's disgusting that the BBC are showing such horrific material at a time when sensitive thirtysomethings are watching!

Don't they realise the effect these programmes can have on the over-imaginative?

Help me! I'm having nightmares about Daleks once again!

Sue Flower,
Chesham,
Bucks

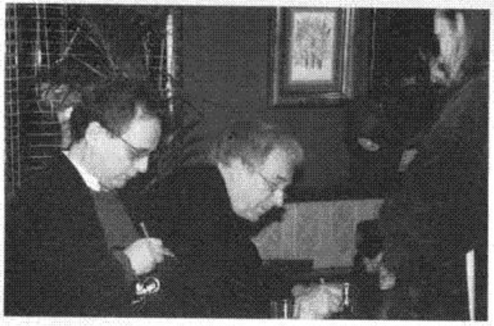
EEK!

This is a cry for help from a very frustrated person. After hours of sitting in front of my Amiga, battling Daleks, Ogrons and two-headed Loch Ness Monsters, how do I get past the End of Level Guardian in Paris in *Dalek Attack?*

I've managed to shoot its two end shields off but he just keeps exploding balls all over me! Can anyone help?

Ian Dudley,
Bristol,
Avon

HAPPY DAY



I just have to write to thank everybody who was concerned with the GUDI signing on Saturday 6th February.

This was the first such event that I have been to, and it was far better than I was expecting.

Alistair the Dalek certainly kept the queue amused during the two hour wait, and when I actually met Sylvester McCoy and Nicholas Courtney I was almost lost for words. Two of my heroes in the flesh! I must have looked as though I had lost my mind!

It was a shame that Sophie Aldred was unable to appear, but there was a chance to win a lunch date with her!

A fabulous day, well worth the queuing.

Rhys Davies,
Evesham,
Worcs

BETRAYAL?

Call me cynical but I feel the BBC is betraying its loyal *Doctor Who* fans and pushing our patience to the limit. I really felt that *The Late Show* team believed in *Doctor Who* - now I feel they couldn't care less. I could understand the showing of *Genesis of the Daleks*, it is one of the best ever stories and a milestone. However, it was it's *fourth* showing and, more importantly, it is available on video.

I am sure that the thirty thousand other people who paid £19.99 to purchase this video in the last couple of years imagined, alongside me, that a classic Tom Baker story that isn't on video and so hasn't been seen for fifteen years would be shown. *The Seeds of Doom* or *Planet of Evil* would have gone down well - even *The Horns of Nimon* would have been preferable!

Anyway, I waited, knowing that in just six weeks time I would be able to sit down and enjoy a story from the brilliant Peter Davison period. Would it be *Resurrection of the Daleks?* What about *Warriors of the Deep* or *Arc of Infinity*. The six weeks passed, I picked up my *Radio Times*, turned to Friday night and there was *The Caves of Androzani!*

The BBC cannot treat us in this way! There are at present seven Davison stories on video - any of the other thirteen would have been preferable. *Androzani* is a good story, but again, we've bought the video! Last year's repeats were excellent, but now I feel the BBC has milked us out of £19.99 and £10.99 only to show them a year later. Assuming that thirty thousand people bought each video then the BBC has conned us out of £930,000 which is probably being spent on *Eldorado!* Surely the BBC realise that people will stop buying the videos if the stories are going to be televised a year later?

If I was a real cynic I would assume that we'll be seeing *The Twin Dilemma* and *The Curse of Fenric* later in the year. I hope I'm wrong. The only way the BBC can make up is to show *Revelation of the Daleks* or *Attack of the Cybermen* for Colin Baker and either *Remembrance of the Daleks* or *Silver Nemesis* for Sylvester McCoy.

Steve Traylen,
Wimborne,
Dorset.

Both the Sylvester McCoy stories suggested in Steve's letter will, luck prevailing, be on BBC Video before the year is out. The Twin Dilemma *is unlikely to be the Baker story, according to* The Late Show *but as **DWM** went to press it was too soon for them to say what it would be. Meanwhile, we hope your appetite for* Warriors of the Deep *will be quenched by next issue's in-depth archive on that particular story.*

THE FUTURE FOR DOCTOR WHO?

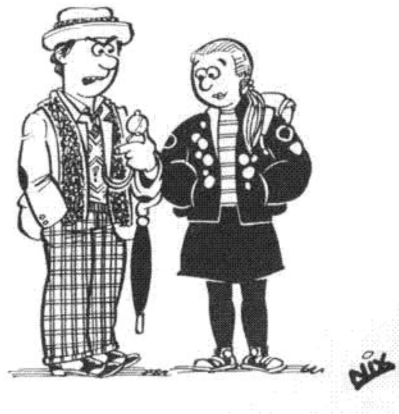
So, the BBC have finally confirmed some new *Doctor Who* for 1993 - even if it is on audio only. It wasn't until I sat down and watched *Genesis of the Daleks* that I realised what these proposals really meant. We would never see the Daleks gliding down corridors again, or Cybermen lurching up behind the Doctor, and the expression on the face of a freshly exterminated man! The only time we'll see this is on videos.

I think audio is a change, but not necessarily a promotion.

Antony Whitmore,
Redhill,
Surrey

But at least it's new Doctor Who. *It may not be ideal, but it's a good start...*

NIX'S VIEW



"THIS IS NO ORDINARY 'POCKET WATCH', ACE! IT GIVES ME A DIRECT LINK WITH THE MATRIX ON GALLIFREY, TELLS ME THE TIME IN 1,278 TIME ZONES, GIVES MY EXACT LOCATION IN THE UNIVERSE WHEREVER I HAPPEN TO BE, AND LETS ME KNOW WHEN A PLANET IS IN MORTAL DANGER. TROUBLE IS, I KEEP FORGETTING TO WIND IT UP..."

THE MISSING STORIES

Over its long history, *Doctor Who* has had many scripts written for it that, for a variety of reasons, never made it to the screen. Richard Bignall starts off an irregular series of articles examining a few of those missing stories. In this issue and the next, we take a look at a 1968 Second Doctor adventure, *The Prison in Space*

As Peter Bryant entered into his final season as producer of *Doctor Who* he still had one desire which he wanted to fulfil, namely the extension of the comedy that the series could carry. Whilst Patrick Troughton had added great wit and humour to the character of the Doctor, Bryant felt that things were starting to become far too serious on the programme.

It was undoubtedly this sentiment that led to Bryant commissioning an experimental comedy story for the programme's sixth season. In seeking a writer, Bryant settled on experienced scripter, Dick Sharples.

For many years, Sharples had worked as a freelance cartoonist contributing over one thousand pieces to various British and American national newspapers and magazines before embarking on a scriptwriting career in 1955. Over the years, Sharples had gained a reputation as being a writer able to inject comedy into normally 'straight' drama series and serials such as *Z-Cars, The Saint, Dixon of Dock Green* and *Dr Finlay's Casebook*. Such was the quality of his work that he was awarded to the Screen Writers' Guild Award in 1965.

After a brief commissioning lunch in May/June 1968, Sharples duly submitted a forty-two page storyline breakdown and attributed it with no less than six possible titles *The Masters of Zenos, The Strange Suffragettes, The Lady Killers, The Revolutionaries, The Female of the Species* and *More Deadly than the Male.*

NOTES

Fronting the storyline was a set of notes from Sharples indicating that the story structure would be greatly tightened in the final scripting and requesting that advice be given to him on what his allowances would be relating to sets, extras and so on. Interestingly, Sharples also provided indications of the sort of people he was thinking of when scripting certain characters. Chairman Babs was conceived along the lines of Hattie Jacques, Sheila Burrell or Fabia Drake. Drake was well known for playing battleaxe women and out of the three 'thoughts', Sharples was asked to write with a Drake-type in mind. Albert was thought of along the lines of Bernard Cribbins and Mervyn, Arthur Mullard. Unfortunately the line revealing the Garth character is missing from the storyline, but despite his macho-sounding name, Sharples thought of him as a very weedy, diminutive man.

Two meetings followed in which the production team outlined how they wanted Sharples to fine-tune the story. Efforts had to be made to ensure that the story didn't deteriorate into farce and a direct request was made that a title be developed utilizing the word "Space". Sharples was also given a delivery date for his first script – 2nd September 1968.

The script for Episode One (now entitled *The Prison in Space*) was duly completed and delivered to the production office where it was "enthusiastically accepted". Sharples was told that time was now pressing and was requested to write and deliver the remaining three episodes together. Whilst working on these, the script for Episode One was allocated a production date, 22nd November 1968, and a director, David Maloney.

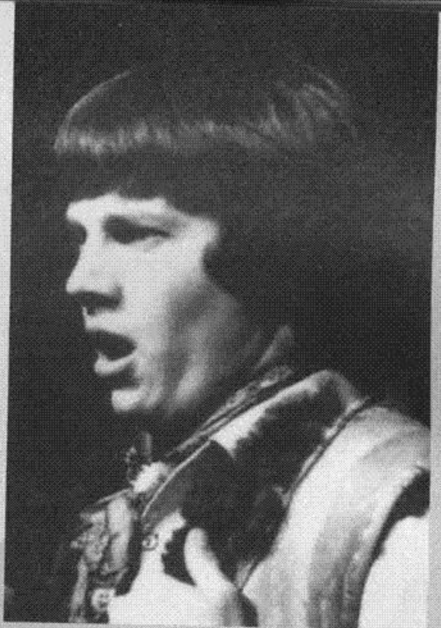
It was at this point that things started to go badly wrong for Sharples' adventure. With only one script to go on, Peter Bryant and script-editor Derrick Sherwin began to lose confidence in the viability of the story – a feeling which began to spread to David Maloney.

Sometime around mid-September or early October a crisis meeting was called between Bryant, Sherwin, Terrance Dicks and Maloney to decide on a course of action. A combined feeling that the comedy project wasn't working led to the decision to abandon the story and replace it with something else. The question was, with what?

In 1968, Terrance Dicks had begun to trail Sherwin as script-editor and, as Sherwin's assistant, he was given back the task of acting as first-filter on new and unsolicited material coming into the office. One such submission was *The Space Trap* by Robert Holmes. Dicks read the storyline and thought it to be

***The Krotons* replaced *The Prison in Space* as the fourth story of Season Six. Photo © BBC Video**

POLICE PUBLIC CALL BOX



If *The Prison in Space* had been made, Jamie (Frazer Hines) would have spent much of Episode Three in drag. Photo © BBC Video

very promising. After some discussions, he pursuaded Bryant to allow him to develop it as a reserve four-parter for possible use in the following season. Whilst developing a storyline up to a full script without having a prearranged production slot to put it in was (and indeed still would be) an unprecedented move, Dicks feels that it was probably allowed to humour him and keep him happily occupied! As a result, no one was particularly concerned about this project and so he was able to work with Holmes on the outline and scripts without interference. This possibly accounts for the fact that Dicks was able to develop a usable set of four scripts in a reasonable time.

Therefore Dicks was able to offer Maloney a complete set of scripts in the form of Holmes' story, now entitled *The Krotons*. Maloney read and liked the scripts and the decision was taken to rush *The Krotons* into production in the place of *The Prison in Space*.

However it would appear that no one told Dick Sharples about these developments. Sharples continued to write the last three episodes and once complete, he forwarded them to the production office only to be informed by Bryant that they were no longer suitable and had been rejected. Bryant also denied that he'd ever asked for the last three scripts to be written straight off and delivered in one go and that therefore, all Sharples was entitled to financially was the full fee for the accepted first script and no more.

Upset by the fact that all his hard work had been for nothing, that he wouldn't be getting fully paid and because of the loss of a professionally valuable writing credit on a very popular programme, Sharples took the matter up with the BBC's contract division. They decided that as an established writer who had worked on many BBC series, Sharples was unlikely to have written all four episodes without having waited for each script to be approved (as per the BBC/Writers' Guild agreement) unless he had been specifically asked to do so. They duly overruled Bryant's decision and paid Sharples the full amount for his work.

FINANCES

What remains unknown are the reasons why the story was finally rejected. Assuming that the resources made available to Maloney for *The Krotons* would have been similar to those for *The Prison in Space* had it gone into production, it seems reasonable to say that Sharples' story, as it stands, would not have placed any undue demands upon the production team. Notes made on the cover of the storyline during one of the scripting meetings indicates that exterior location filming was being allocated for the story (Sharples suggesting Kew Greenhouse as a possible location for the rooftop garden sequences) although it's unclear whether Sharples' notation reads one or four days allowance. Considering the fact that the only scenes demanding exterior filming were the necessary opening and closing sequences and that these would be unlikely to be expanded upon in the rewrites, it seems unlikely that a four day shoot would have been required.

Sharples also seemed to be well aware of the limitations he would face in terms of the number of sets and speaking extras available, confining as he does, the action to a few main locations. One alteration likely to have appeared in the final scripts is the deletion of the scene set in the space capsule's interior during Episode Four. Sharples crossing out of this set on his requirements sheet would suggest that Bryant and Sherwin had told him that he should lose or alter the scene to avoid having to build a new set required for a single sequence.

If resources were not the problem, then one can only assume that it was the experimental comedy content that caused the concern.

THE KINKY SIXTIES

One feature of Bryant's term on *Doctor Who* was a sort of 'overt sexiness' aimed for in things like the out-of-character change in Victoria's costumes (note the change between *The Evil of the Daleks* and *The Tomb of the Cybermen*), and hi-tech bases staffed by predominantly young, leggy female technicians. Sharples himself acknowledges this view:

"The overt sexiness was, if I remember correctly always a part of *Doctor Who*. Especially in the casting. The girls were always pretty and large busts always seemed to be in evidence. *The Prison in Space* story merely seemed a good idea at the time. No one had taken a tongue-in-cheek look at the possible progression of ultra-feminism. Mini-skirts, *The Avengers* and the media were all into the 'Swinging London' philosophy, urging the youth to do it's own thing. Youth included the kid-adult audience for *Who* and while the story is now very dated, it was extremely topical at the time. On re-reading the story, it's amusing to see what was generally deemed humorously acceptable in the Sixties. If the story was produced today, the Writers' Guild Womens Committee would doubtless demand that I be stripped of my Amstrad and chucked out of the Guild!"

The Prison in Space seems to escalate this 'sexiness' to mild kinkiness, not just in particular incidents like Jamie spanking Zoe in the last scene but also in the basic idea of a woman police force, particularly one whose uniforms are specified by Sharples as being "as micro-minied and kinky-booted as possible". A large proportion of the notations made by Sharples relates to the 'Jamie in drag' sequences of Episode Three, so it's reasonable to assume that these scenes were a major point of debate at the script conferences – one notation reading "No shaved legs – could be misinterpreted!"

Whilst Sharples was aiming for a script acceptable to a "kid-adult" audience, Sherwin's view of the story in retrospect is that maybe *The Prison in Space* missed the mark:

"I suspect that Peter Bryant considered that Dick Sharples' undoubted talent as a comedy writer would win the day. However, comedy is a most exacting challenge, particularly in what is essentially a children's programme. Having read *The Prison in Space*, the comedy element would seem to be rather more suited to an adult audience. We always tried to include elements of comedy in each story but related more to the quirky character of the Doctor himself – this was acceptable and much looked forward to by our young audience. Dick's story appears to me to be a much more sophisticated approach and as such, too adult."

Whatever the reason for the cancellation, Sharples vowed, as had Mervyn Haisman and Henry Lincoln earlier that season, never to write for the programme again:

"My main grievance was not that the four scripts were turned down, that's their perogative. It was that I was asked to continue writing the last three in the full knowledge that they would never be used, followed by an attempt to renege on this instruction in order to deny me my full fee."

The final word though goes to Derrick Sherwin:

"Doctor Who, although a very successful series did not have such a vast budget compared to other strands of BBC drama. We simply could not afford to write-off mistakes and every effort was made to make the work commissioned viable for production. I can only assume that Peter Bryant and Dick Sharples just could not agree about what was funny and what was not! I also assume that Peter did not take lightly the decision to drop Dick's story and that the promise of the synopsis, and Dick's reputation, was not fulfilled. Sad but not unusual. During my time as story editor I had many disagreements with writers and normally a compromise could be found that satisfied all concerned. *Sometimes* this was just not possible and my arguments with some writers have been well documented. However, in the final analysis it is the story editor and producer's responsibility to get shows on air which will satisfy their audience. In the final, *final* analysis, there can only be one boss – the producer – right or wrong!"

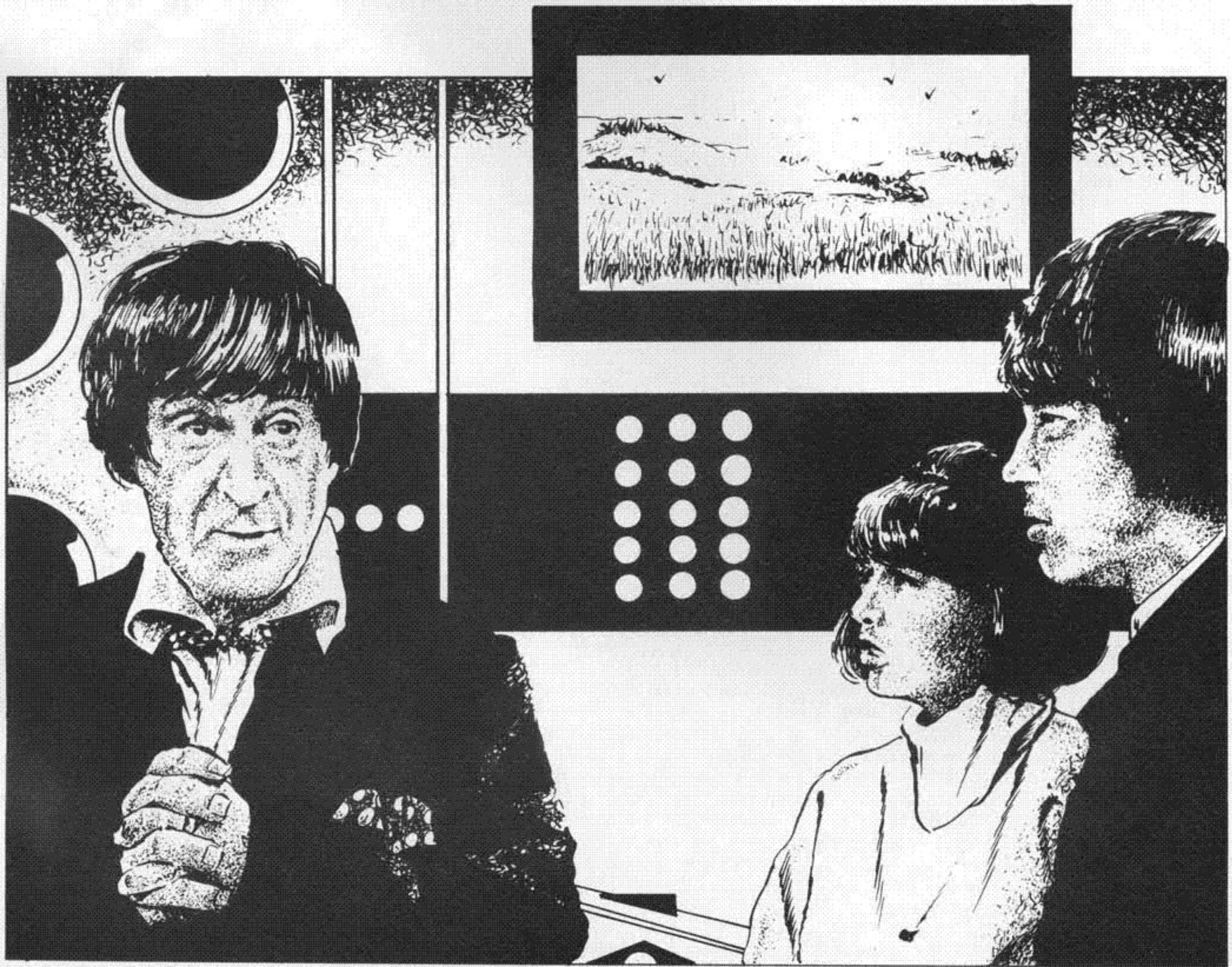
THE Prison in Space

The following synopsis is based on Dick Sharples' original storyline breakdown, the only known surviving material from 1968. The final scripts would have differed in a number of respects from this synopsis.

EPISODE ONE

In the TARDIS, Jamie and Zoe are bored and edgy. The Doctor decides that the events of the past few weeks have taken their toll on them all. Perhaps they need time to get away from it all and relax – a place devoid of all danger. The Doctor sets the controls and lands the TARDIS. Operating the scanner they see that, for once, the Doctor's calculations appear to be spot on. Lush green foliage, twittering birds, humming bees and a general air of warmth, peace and solitude. A virtual paradise.

The travellers emerge from the TARDIS with the Doctor carrying a large hamper, proposing that they all begin their holiday with a picnic. Finding a suitable spot, Zoe begins to lay out the contents of the basket when they suddenly hear a distant cry of pain followed by the crashing of a body through



the undergrowth. Frantically repacking the hamper they drag it behind a nearby bush and hide. Moments later a man, Albert, runs past them and stops, looking round wildly. He is evidently on the point of exhaustion. He runs off again only to backtrack as he finds himself facing Captain Mavis, a tall grim faced woman dressed in a quasi-military uniform and pointing a futuristic gun in his direction. Ordering him to remain still, Captain Mavis beckons two similarly uniformed females and orders them to restrain Albert. As they grab him, Albert gives a cry of protest and makes a break. Mavis fires, paralysing him in mid-stride. The two girls lift the statuesque Albert and carry him away. Captain Mavis moves to follow but becomes distracted by something crunching underfoot. It is the broken remains of one of the picnic cups left in the scramble. Mavis pokes it with her foot and moves on.

The Doctor, Jamie and Zoe break their cover and decide that perhaps this isn't such a good place for a rest after all. They make their way back to the TARDIS. No sooner have they gone than Captain Mavis reappears and looks after them thoughtfully. Picking up the cup she follows them, gun in hand. The trio arrive at the ship and as the Doctor hurries to open the door Mavis appears in the distance. Jamie shouts an alarm and dropping the basket they run round the back of the TARDIS and away. Hurtling down a woodland path they come to a sudden halt as they face a six foot high concrete wall blocking their escape. The Doctor and Jamie bend over and Zoe climbs onto their backs and onto the wall. Looking over, she sees a sprawling city thousands of feet below. Evidently, their 'Garden of Eden' is on top of a city skyscraper. As Zoe is helped down, they turn to find Captain Mavis watching them, gun in hand. She demands to know what they are doing in the President's roof garden. All three begin to talk at the same time and as Zoe starts her explanation, Mavis turns to her savagely. "The less *you* say the better . . . she snaps. "You traitor . . ." Zoe is baffled. Mavis commands that they all go back the way they came.

A cell door is opened and the Doctor and Jamie are pushed through. A frightened Zoe is told that she will be taken elsewhere, a place more in keeping with her class. The Doctor queries the meaning of this statement and Mavis, slamming the door shut, replies that Zoe may be a traitor – but she's *still* a woman. In the same cell is Albert and two other men, Mervyn and Garth; all three are nervous and subdued. The Doctor demands to know why they're being treated like this and what's going to happen to them. "You'll find out soon enough . . ." replies Albert. "In court."

In the Presidential Chamber women of all ages, dressed in togas, gossip quietly. Captain Mavis calls for silence and in response the women take their places in orderly seated lines around the throne.

A door opens and the Doctor, Jamie, Albert, Mervyn and Garth are marched into the chamber and up to a central dock facing the throne. Zoe is brought in alone by another guard.

"Be upstanding for your President," calls Mavis. As the ladies rise, Chairman Babs flanked by two dolly-guards appears majestically from behind the throne. Immediately, everyone kneels – everyone except the Doctor, Jamie and Zoe who stand puzzled. A jab from a gun-butt puts all three into line. Chairman Babs sits and everyone resumes their former positions. The President's court is now in session with all the males being accused of various "crimes against the state".

Albert is the first to be dealt with; his crime "entering a forbidden area reserved for the ruling classes – i.e. The Garden". Albert pleads that he simply opened the wrong door whilst delivering a parcel in the building. His plea is ignored. Ignorance is no defence. He is to be disposed of, forthwith.

Mervyn is accused of "publicly insulting" the glorious leader, thus bringing the state into disrepute. Mervyn says that after having a couple of drinks he'd only mentioned to a friend that he didn't think Chairman Babs was exactly beautiful . . .

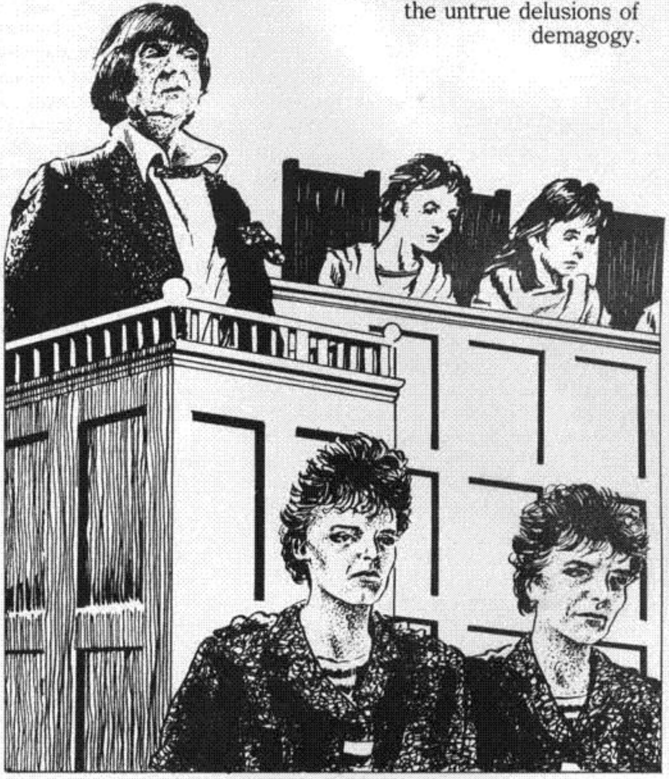
"Your exact words were 'She's a big, fat, ugly old bat!'" Mervyn's verdict is the same as Albert's.

Next is Garth who, having been selected by a woman to become her husband had failed to show up at the Palace of Marriage – in short, he had actually dared to jilt her. The women are shocked when Garth declares that he didn't want to get married and certainly not to a woman he didn't fancy. He's told that he should be honoured that a woman deigned to allow him to marry *her*. He is therefore to be disposed of.

The Doctor is openly incredulous that such a developed society can use such a rough system of justice. Captain Mavis barks at him to watch his tone but Babs tells her that as the Doctor, Jamie and Zoe are visitors to their planet, some allowances must be made for their ignorance.

She explains that five hundred years ago when men were ruling the planet, there was nothing but wars, suffering and hardship. As soon as women fought for and won the right to vote they quickly organised themselves, voted themselves into power and, using feminine commonsense, simply banned war. Over the centuries, the advance of science meant that men became of lesser and lesser importance. Drugs were developed which prolonged life indefinitely and so eventually the planet became full, no room for even the smallest increase in population. Thus man became redundant in every sense of the word. The Doctor is intrigued – especially when Chairman Babs tells him that she is nearly two hundred years old. "I believe it" mutters Jamie sourly. Babs continues – because man suddenly found himself with nothing to do he just opted out of everything and let the women get on with it. In short – man had brought it on himself.

The Doctor snaps, telling Babs that it was the womens' duty to help man regain his usefulness and respect in society rather than maintain the untrue delusions of demagogy.



Babs is furious. She was to have allowed the trio to leave the planet but no man could be allowed to insult her as the Doctor has done. They are to be disposed of forthwith. The Doctor and Jamie are taken away whilst Mavis tells Zoe that she will be "taken care of", shown the light as she obviously has been corrupted by the Doctor. Zoe demands to know what will happen to the others so Mavis takes her to a monitor.

The Doctor and Jamie are taken to the Missile Room and strapped into cigar-like capsules. The lids are fitted and then the capsules are slid into two large tubes both of which are angled skywards. The breech swings shut on each tube and the dolly-guard signals that the criminals are ready for firing.

In the President's control room, Mavis presses two buttons causing the tubes to fire. A distraught Zoe asks what has happened. Mavis tells her that both the Doctor and Jamie have been launched off the planet into space – never to return.

To be continued...

BRIEF ENCOUNTER

Three Steps to the Left

At the height of the Australian summer, Barrow Creek in the Gibson desert – about four hundred and fifty kilometres north-east of Ayres Rock – was not the hottest place on Earth, but Old Nick himself wouldn't have been *too* inconvenienced.

To Paul Forbes' Landrover, it was hot enough to cause an overheated engine, and to Paul Forbes that was too hot. Driving to Alice Springs from Darwin in summer was stupid enough, but sitting around waiting for the engine to cool in forty-eight-degree heat was positively ludicrous.

Paul's hat did little to keep the sun from trying to turn his face into something normally found sizzling on a barbecue, and his shirt was so wet he feared it had become permanently welded to his back. His last Coke had evaporated after one mouthful, and the Landrover's vinyl seats had claimed at least half of the hairs from his legs.

He'd heard that men who got lost in the desert drank the petrol from their cars and ate sand to stay alive. Paul had made sure to pack lots of water tanks and enough sandwiches to feed the entire population of Europe for a month. If he got lost, he was damned if he'd starve to death.

The steam coming from the uncapped radiator had thinned enough for Paul to look inside – dry as a bone. He took a water tank from the back of the Landrover, and carefully poured a small amount of water into the radiator. He saw a mushroom cloud of steam erupt from the vessel, and heard a loud groaning noise that he didn't normally associate with radiators. Slowly, Paul filled it to the brim and recapped it, taking a draught of water for himself as well.

Closing the car's bonnet, he caught a flash of blue from the corner of one eye. A London police box was standing about two metres away from him, on the other side of the Gibson's miserable excuse for a road. Paul smiled at it, knowing full well that he'd been in the sun long enough to be susceptible to illusions and mirages conjured up by his tortured mind. He only wondered why he imagined a police box and not a holiday resort, or a pub or something.

One of the box's doors swung inward, and a policeman didn't come out. Instead, a mirage dressed in a woollen vest and straw hat emerged, a brown jacket slung over its shoulder and a red-handled umbrella clutched in one hand. It took a deep breath, letting the clean desert air flood into its lungs, and opened the umbrella to provide some much-needed shade.

Paul was pleased to see that his mirage was at least behaving sensibly, even if it wasn't a pub.

The illusion walked over to Paul and said hello.

"Hello," said Paul, feeling slightly uncomfortable about talking to a figment of his imagination, but not wanting to be impolite.

"I was just passing," said the mirage conversationally, still absolutely refusing to turn into a pub. "I thought I might just pop in and save your life. Just for a change of pace, you understand."

"Ah," said Paul. What else was there to say? "You're an illusion," he went on. "A figment of my imagination."

The mirage considered this. "You must have a rather vivid imagination."

"I guess so. I mean, I would much rather you were a pub."

"Mmm, but can a pub save your life?" asked the mirage. It took out a pocket watch.

"Well, not in the ordinary sense of the word, no. But at this particular moment, my life doesn't need saving."

The mirage nodded, glancing pointedly at its watch. "Look, I'm sorry to seem rude, but would you mind just taking three steps to the left, please?"

Paul stared at the illusion in puzzlement. "What? Why?"

"Humour me," it explained, still looking at the watch. "Just three steps."

"Oh well, I suppose it couldn't hurt," Paul replied, and did as he was asked.

A red-hot piece of metal screamed out of the sky and hit the ground exactly three Paul-sized steps away. It sat there in the crater it had bored into the ground, and smoked quietly to itself.

The illusion consulted its watch again. "One-point-five-four seconds slow." The watch was carefully adjusted and tucked away.

Paul gaped. Paul stared. Paul stammered. "Wh. . .what. . .what was that?"

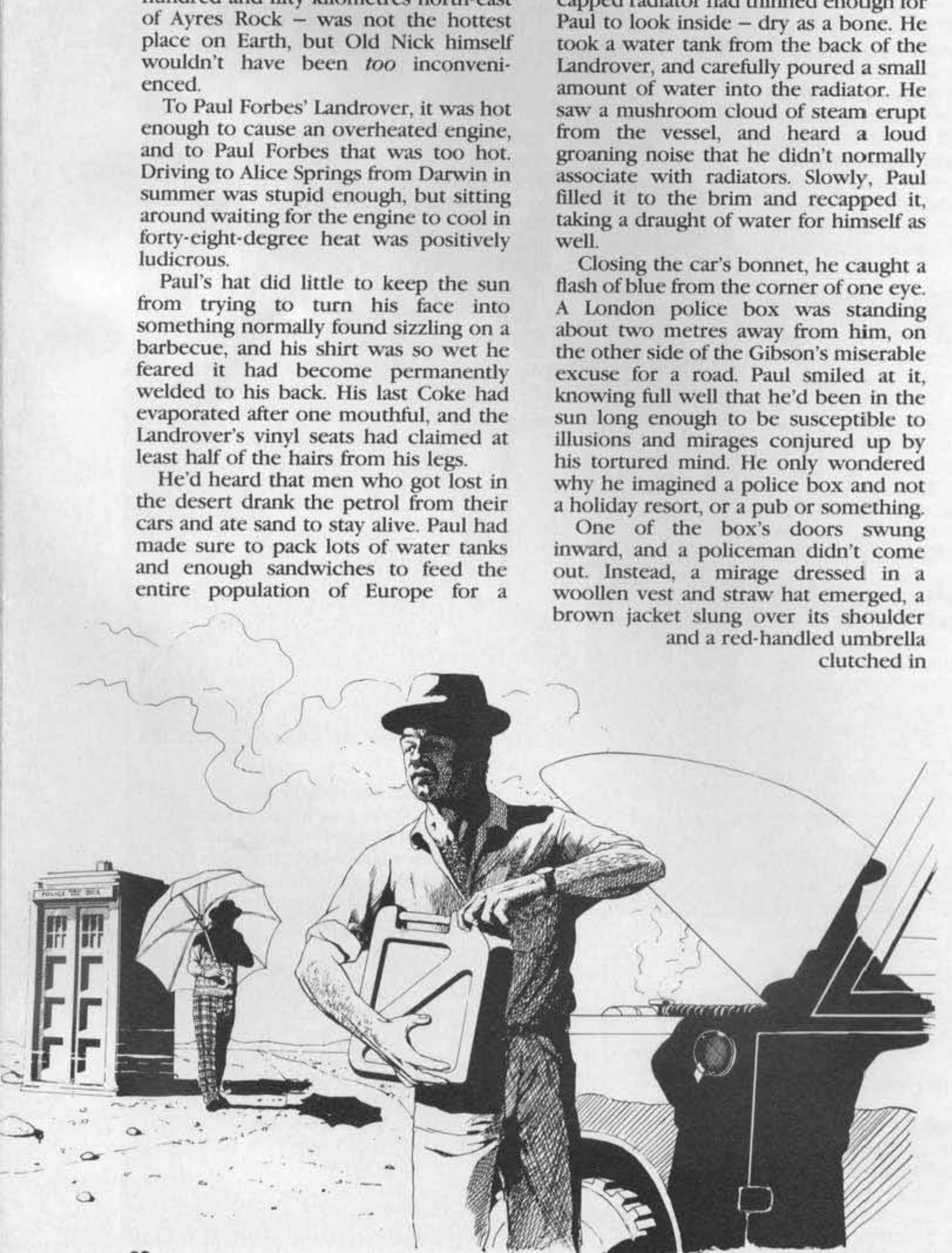
The mirage carefully prodded the debris with the toe of one of its shoes. "Skylab. Well, one piece of it, at least. Lucky it missed you, eh? Three small steps for Paul. . ."

Paul just stood there with his mouth hanging open. His illusion folded the umbrella and walked back towards the police box. "There's no need for thanks," it said. "Just don't tell Ace – she hates me doing this sort of thing. She calls it showing off." It doffed its hat. "Have a nice hallucination."

Paul's jaw dropped further as the box disappeared, quite noisily for a mirage.

Then he climbed into the now-watered and ready Landrover and drove off to find a pub.

Glenn Langford



ARCHIVE FEATURE

Photo © BBC

Serial 7D

TIME AND THE RANI

The TARDIS is blasted from space by strange rays and forced down onto the barren surface of an alien world. The Rani enters the TARDIS to find the prone bodies of the Doctor and Mel, and as the creature with her reaches for the Doctor, he regenerates…

PART ONE (drn: 24′44″)

The Doctor is taken to the Rani's headquarters, where she is forcing two of the native Lakertyans – the leader, Beyus, and his daughter Sarn – to help her collect together kidnapped genii such as Einstein and place them in cubicles. When the erratic Doctor comes to, he confronts his enemy and learns that her new plans involve an asteroid composed of strange matter. The Rani has her Tetrap servant, Urak, stun the Doctor and she injects the Time Lord with a serum to give him amnesia.

A young male Lakertyan, Ikona, carries Mel from the TARDIS. After she recovers, she runs off and encounters Sarn, who has fled from the Rani. Sarn is so astonished by the human girl that she stumbles into one of the Rani's boobytraps and is captured in a spinning sphere, which then explodes. Ikona captures Mel, believing her to be in league with the Rani, but when Mel saves him from another boobytrap, they become allies.

When the Doctor regains consciousness he is confronted by the Rani disguised as Mel. 'Mel' tells the Doctor that an experiment in 'his' laboratory exploded, caused him to regenerate and gave him amnesia. The Doctor decides that he will need a radiation wave meter to repair the Rani's equipment, and the two return to the TARDIS to get one. Whilst there the Doctor selects some new clothes for himself.

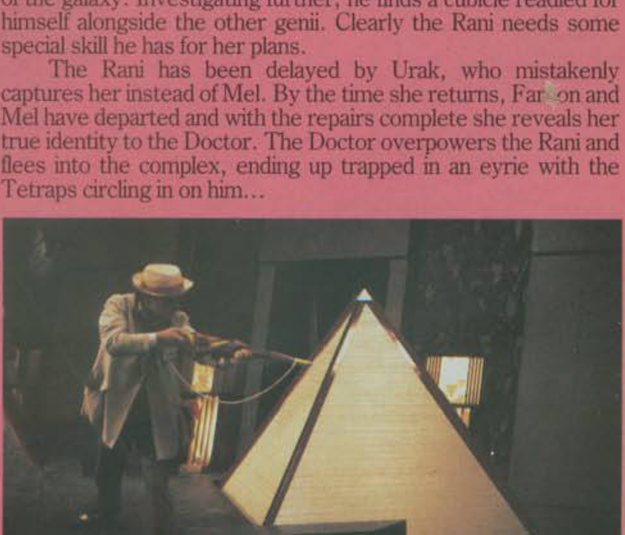
On the scanner screen, the Doctor and 'Mel' watch Mel being pursued by Urak, and become trapped in one of the spheres – spinning to her doom…

PART TWO (drn: 24′36″)

Mel's sphere lands on a pool of water and fails to detonate, allowing Ikona to deactivate it and release the girl. The pair encounter Faroon, the mother of Sarn, who reveals that Ikona is a rebel who has ignored Beyus' instructions that his people should collaborate with the Rani.

The Doctor continues to repair the Rani's equipment, and requires material that the Rani has in her TARDIS. Whilst the Rani is away, Mel and Faroon enter the headquarters. Mel has a difficult time convincing the Doctor of her true identity (since the Doctor has been led to believe that *she* is the Rani), but after checking each other's pulses they determine who they really are. The Doctor ponders why the Rani should wish to detonate the asteroid, unleashing the power of a supernova to destroy this part of the galaxy. Investigating further, he finds a cubicle readied for himself alongside the other genii. Clearly the Rani needs some special skill he has for her plans.

The Rani has been delayed by Urak, who mistakenly captures her instead of Mel. By the time she returns, Faroon and Mel have departed and with the repairs complete she reveals her true identity to the Doctor. The Doctor overpowers the Rani and flees into the complex, ending up trapped in an eyrie with the Tetraps circling in on him…



PART THREE (drn: 24′23″)

The Tetraps' attention is diverted away from the Doctor by some plasma which they feed off, being poured into the cave by Beyus, who opens the eyrie hatch. Beyus explains that he has collaborated to save his people, and tells the Doctor to visit their Centre of Leisure. The Doctor steals a microthermister, vital for the Rani's equipment, and escapes from the Rani's base to meet up with Ikona. The pair make for the Centre of Leisure where most of the Lakertyans relax lazily.

Mel is captured by patrolling Tetraps and taken before the Rani. An attack on the Tetraps by Ikona has angered the Rani, and to punish the Lakertyans she releases lethal green insects from a sphere in the Centre of Leisure, killing two Lakertyans. Faroon is then told to deliver a message to the Doctor: Mel's release in exchange for the microthermister.

The Doctor is tricked into handing over the vital component when the Rani uses a hologram of Mel at the hand-over. The real Mel is told to work with Beyus as the Rani's plans reach a climax. The Doctor, stunned by Urak, is captured and placed in his prepared cubicle, a headset placed on his head.

The Rani opens the sealed hatchway at the rear of her laboratory to reveal a huge purple brain. The brain draws on the combined intelligence of the genii to aid with its calculations, and in his cubicle the Doctor's knowlege of time mechanics is drained away…

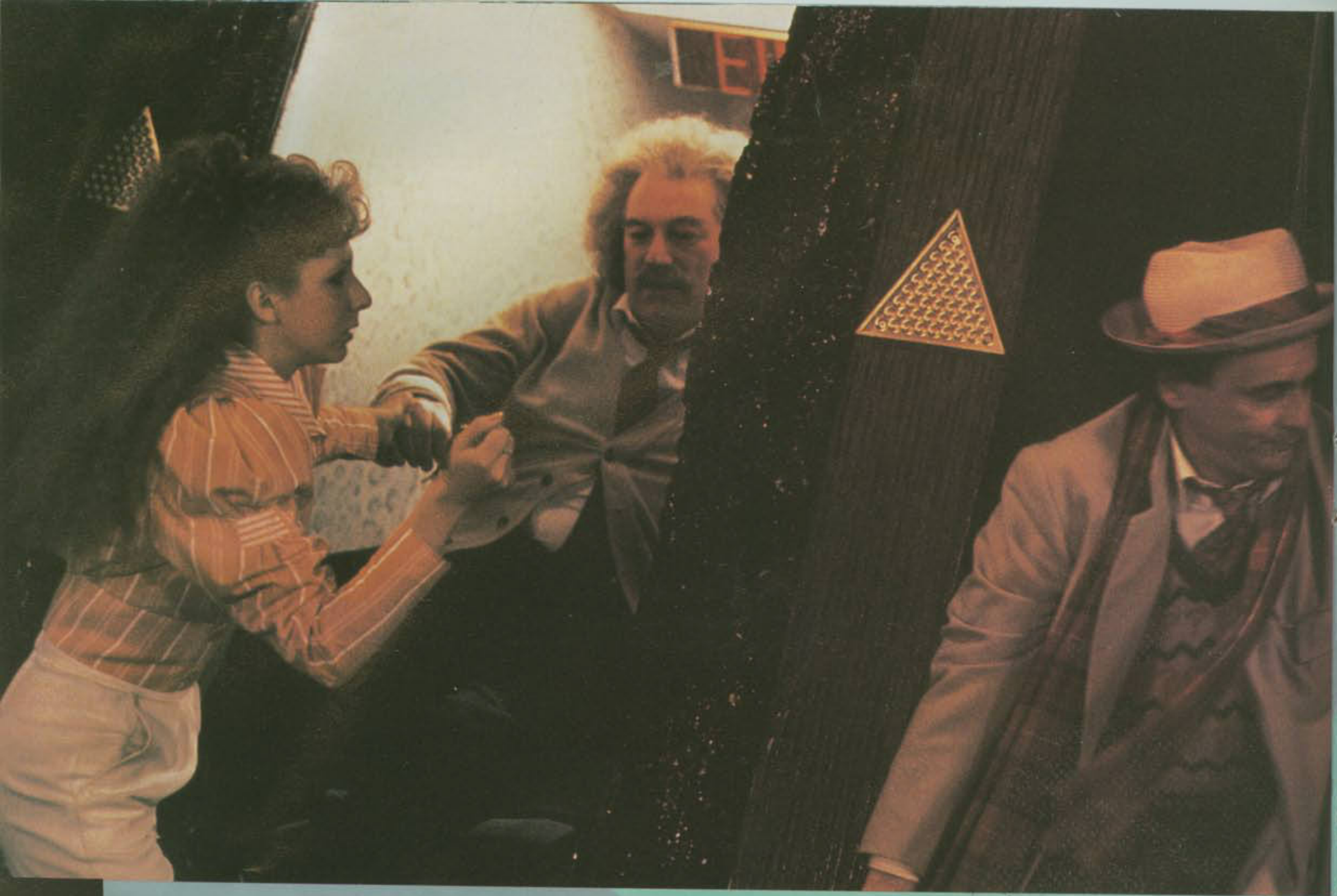
PART FOUR (drn: 24′38″)

The Rani despatches urak and the Tetraps to punish the Lakertyans for helping the Doctor, by placing deadly exploding anklets on Faroon and her people at the Centre of Leisure. At the headquarters, the Time Lord's eccentric personality soon proves too much for the brain and induces schizophrenia into the calculations. The Rani orders Mel to disconnect the Doctor from the cubicle, and the Doctor takes his chance to overpower his enemy and shut her in the alcove.

The Doctor and Mel enter the brain area, where the Doctor examines the Rani's screens. He deduces that the calculations were to find a lightweight substitute for strange matter (loyhargil) with which to detonate the asteroid. The Rani wishes to produce Helium-2, fuse this with the Lakertyan atmosphere, let the brain fill the space between the shell and the planet – and so create a giant time manipulator. With this she aims to change the order of creation and evolution. Urak overhears the Doctor saying that the Rani is sacrificing both the Lakertyans and the Tetraps as part of her plan.

The Doctor and Mel escape the Rani's base before Urak releases his mistress, and make for the Centre of Leisure where they devise a means of removing the anklets without detonating them. The Rani sets the launch countdown for her missile of loyhargil aimed at the asteroid, and leaves for her TARDIS. Mel helps the Doctor release the genii and takes them to the TARDIS, whilst the Doctor and Beyus place the anklet explosives around the brain control room. The missile launch is delayed, missing the asteriods, and the Rani's base explodes with Beyus remaining inside to ensure nothing goes wrong.

The Doctor confronts the Rani, but she flees into her TARDIS – only to find herself now a prisoner of Urak and his Tetraps. The Doctor offers Ikona and Faroon an antidote for the lethal insects, which Ikona refuses. The new Doctor and Mel then depart Lakertya, to take all the genii home.



FACTFILE

On 29th November 1986, rumours started that Colin Baker's contract as the Sixth Doctor had not been renewed for Season Twenty-Four of *Doctor Who*. By 13th December he had been "sacked". A few days later, an initial four-part serial was offered to Baker, to allow him to hand over to his successor. Knowing that the story would be in production during the Spring, Baker felt it would commit him to a short-term project just when he needed to be seeking out regular acting rôles elsewhere. On 19th December he formally rejected the opportunity to appear in a further *Doctor Who* story.

The short time before Christmas was also a hectic one for John Nathan-Turner, the show's producer. He had intended to leave *Doctor Who* after *The Trial of a Time Lord*, although he had made some suggestions for Season Twenty-Four. Taking leave to work on his annual pantomime, Nathan-Turner suddenly found himself being asked to remain on *Doctor Who* instead of moving onto other projects. With only a few months before production, he was without any scripts and without a lead actor.

Amongst all the suggestions for people to replace Colin Baker that flooded the *Doctor Who* office, one name put forward by an agent was that of Sylvester McCoy, an actor with a wide range of talents. Shortly afterwards, fellow TV producer Clive Doig suggested McCoy to Nathan-Turner, having used McCoy in two of his children's fun-educational series: *Jigsaw* and more recently *Eureka*. Nathan-Turner decided to watch McCoy in action, and attended a performance of *The Pied Piper* at the National Theatre on Tuesday 6th January, where the actor was playing the eccentric title rôle in a play written especially for him.

Born in Dunoon, Argyll in Scotland on 20th August 1943, Percy James Patrick Kent-Smith was raised in Scotland and Dublin. After training as a priest, the youth "discovered women" and gave up the religious life, taking a job with an insurance firm in London which he found boring. After being a bodyguard for the Rolling Stones, a job selling tickets in a box office at the Roundhouse in Chalk Farm, London, led to him being recommended to the actor/director Ken Campbell by the actor Brian Murphy. Campbell asked the young Scotsman to join his *Ken Campbell Roadshow*, with which he stayed for two years touring around Europe. Starting out with the name 'Kent Smith', he adopted the name 'Sylveste McCoy' from a spoof theatre act of daring entitled *An Evening with Sylveste McCoy – The Human Bomb*, and retained this alias when his acting, comedy and mime career blossomed.

After work with Joan Littlewood's Theatre Workshop and at Nottingham Playhouse, Sylvester's antics as epeP, the man from a mirror dimension in *Vision On* were followed by *Eureka*, *Starstrider* (as Wart, the sidekick) and *Jigsaw* (as one of the O-Men with the late David Rappaport). McCoy was also one of the anarchic line-up on ATV's outrageous *TISWAS* Saturday morning show. At the same time however, his varied career embraced putting ferrets down his trousers in *Big Jim and the Figaro Club*, films such as *Fireworks* and *Three Kinds of Heat*, rôles with the Welsh National Opera in *A Midsummer Nights Dream* and *The Taming of the Shrew*, and acclaimed television drama like *The Last Place on Earth*. During this time, the actor modified his alias to become Sylvester McCoy.

KNOWLEDGE

McCoy had followed *Doctor Who* from the Patrick Troughton era up to mid-way through Tom Baker's period when his acting commitments meant that watching on a regular basis was increasingly difficult. He had been told by people that he would make a good Doctor, and had considered applying for the rôle when Peter Davison left the series. Hearing on the radio of Baker's departure, McCoy rang his agent and asked him to apply to the BBC on his behalf.

Nathan-Turner was impressed with what he saw at the National Theatre, and invited McCoy to his office for a two-and-a-half hour interview. Sensing that he could be the right man for one of television's most eccentric characters, the producer then arranged a five minute interview between McCoy and Jonathan Powell, the BBC's Head of Drama Series and Serials. After this, the producer told Sylvester that he was the favourite for the part, and felt even more certain after viewing a Channel 4 interview, in which the actor – discussing his work and *The Pied Piper* – presented the eccentric enthusiasm the part needed. Powell however advised the producer to keep his options open and also test a few other actors.

As a villain to introduce the new Doctor, Nathan-Turner opted for the Rani, the ruthless and amoral Time Lord scientist who had appeared in *The Mark of the Rani*. He first tentatively contacted the actress who had played her, Kate O'Mara, regarding a return to the programme. On finding that she was happy to reprise her rôle, he then contacted the creators of the Rani, the husband and wife team of Pip and Jane Baker, and commissioned them to write a four-part story.

The Bakers set to work on a script entitled *Strange Matter*, incorporating some ideas of a Rani storyline they had submitted unsuccessfully for the cancelled Season Twenty-Three during 1984. With no Doctor defined, they wrote as generally as possible for the new character that Nathan-Turner was searching for. However, as McCoy was later to comment, much of the dialogue came across as sounding like Colin Baker's incarnation. It was in an attempt to move away from the Sixth Doctor's literary speech that the idea of the new Doctor spouting garbled proverbs and sayings was arrived at (e.g. "Two wrongs don't make a left turn" and "Time and tide melts the snowman"), although this idea was dropped after *Delta and the Bannermen*.

The director assigned to bring in the new era of the programme was Andrew Morgan, who had joined the BBC as a holiday relief assistant floor manager after training at RADA as an actor. After training on the BBC's internal director's course, he became a staff director and went freelance ten years later. His work included episodes of *Sutherland's Law, Softly, Softly: Task Force* and *The Onedin Line* as well as fantasy shows such as *Blake's 7* and TVS' *Knights of God*.

Morgan had been approached once before by John Nathan-Turner – to direct *Time-Flight*. As well as being unimpressed with the script, he had been too busy with assignments like *Swallows and Amazons Forever*, and then on series like *One by One*. However, this time he was available to make his debut on *Doctor Who*, joining the team in the first week of February 1987.

NEW SCRIPT EDITOR

In mid-January, the team was also joined by Andrew Cartmel, the new script editor. *Doctor Who* had been without a script editor for several months since Eric Saward had resigned after disagreements regarding *The Trial of a Time Lord*. Cartmel's agent had suggested him to John Nathan-Turner and after reading some of Cartmel's work, the producer offered him the post. When Cartmel arrived he found that the majority of the ground work on *Strange Matter* had been done and his work on the script – which he did not feel was in the mould of *Doctor Who* as he envisaged it – was minimal. Instead he concentrated on commissioning the final two serials for the season, since Stephen Wyatt had already been commissioned for *Paradise Towers*.

During February, screen tests on the short list of actors considered as the Doctor were conducted, with each hopeful acting out two scenes before Morgan's camera team: one of him overpowering an enemy, and another more sensitive one with him talking to a companion as they said goodbye. For these sequences, Janet Fielding made a third brief return to the world of *Doctor Who* (after cameos as Tegan Jovanka in *The Caves of Androzani* and *A Fix With Sontarans*). So that the actors involved in the tests would not be discovered and leaked to the press, the dressing rooms all had false names on their doors. Fielding had previously rehearsed the scenes with the actors involved, and the tests were recorded in one of the smaller presentation studios at the BBC.

On Monday 23rd February, Sylvester McCoy was told that he had been selected to play the title rôle, and the actor accepted the part of the Doctor on a three year contract. The announcement was made on Friday 27th, with the actor's press call held on Monday 2nd March.

For the press call, McCoy was joined by an old friend, Bonnie Langford, who he had worked with on stage shows such as *The Pirates of Penzance*. Since completing *The Trial of a Time Lord* the previous August, Langford had been working on a variety of other projects – most notably reprising her high-flying theatre rôle as *Peter Pan*, which was about to re-open. The two regulars stood outside the TARDIS to have their photographs taken, and McCoy did further promotional work when he and Nathan-Turner were guests on *The Pamela Armstrong Show* the next day.

With the Doctor now cast, the Bakers were shown Sylvester's test video to help them develop their script. John Nathan-Turner also asked them to handle the regeneration in the form of a pre-credit sequence since the new Doctor had not been seen at the climax of the previous season. Although this had happened before, in 1970 when Jon Pertwee became the Doctor, on this occasion the previous adventure had not contained the lead up to a regeneration. This had to be included in the new storyline, instead of being a climax to the previous one.

McCoy found the serial a very difficult one to work on, aware that the script had not been written with his Doctor in mind. After bluffing his way through the interviews, he had realised that his knowledge of *Doctor Who* was poor since he had not seen it for so long. From being told that he was to be the Seventh Doctor, he had less than a month to research further, spending some of this time in America attending a *Doctor Who* convention in Atlanta. Here he found the friendliness of the fans overwhelming, and also the fact that some fans believed him to actually *be* the Doctor a little strange!

TIME FANS

Doctor Who fans were to prove a point of concern some time prior to McCoy's screen debut. His track record of children's shows, funny voices and surreal humour, coupled with some erratic press interviews, led some devotees of the show to feel that the new actor would play the part totally for laughs. As the recipient of letters pleading with him to play the Doctor straight, McCoy found this behaviour very strange since his critics had not yet seen his interpretation and feared that if the fans themselves criticised *Doctor Who*, the show stood little chance of surviving.

After a brief study of his predecessors by viewing *The Three Doctors, The Keeper of Traken, Earthshock* and *The Twin Dilemma*, McCoy launched himself into the rôle with enthusiasm, carrying the vision of Troughton's incarnation in his mind. He also wanted to reintroduce some of William Hartnell's bad-temper, mixing this with the enthusiam of TV science personalities Dr. Magnus Pyke and David Bellamy, through which he aimed to convey his passion for Earth in a 'mad-scientist' way. There was also the desire to blend comedy with drama and pathos, echoing McCoy's previous portrayals of Buster Keaton and Stan Laurel.

Disguised as Mel, the Rani (Kate O'Mara) infiltrated the Doctor's TARDIS. Photo © BBC

During early rehearsals, it was decided that McCoy's interpretation was a little too comedic, and it was accordingly toned down in places, although some slapstick elements remained.

Discussions regarding McCoy's costume took place in March between Nathan-Turner, McCoy and costume designer Ken Trew (who had worked on serials as far back as 1971's *Terror of the Autons*). The hat was inspired by a straw hat he had worn to his interview with Nathan-Turner, and the overall look aimed at was one where the clothes looked normal when viewed from a distance, yet appeared eccentric when examined in detail; a total contrast to Colin Baker's costume. A cream tail-coat was suggested, but rejected as being too similar to Troughton's outfit. The actor was generally pleased with the result, but expressed a desire after a while to drop the question mark pullover which he felt unhappy with. Sylvester had wanted a baggy jacket with lots of pockets, and the sweater was based on a Thirties golfing design although the question marks remained at the insistence of the producer.

There were a few minor differences between McCoy's costume for his first serial and the one which he would wear from *Paradise Towers* onwards. Firstly, the Doctor's scarf was originally tartan. This was felt to underline that the character was more Scottish than a Time Lord and so changed to a Paisley design for subsequent stories (although as McCoy pointed out, Paisley is in Scotland anyway). For *Time and the Rani*, McCoy wore his braces on the outside of his pullover, which was felt to look too comical. Finally, he retained the multi-coloured umbrella used by Colin Baker, adopting his question-mark-handled one in *Paradise Towers*.

It was decided after some debate that McCoy should not wear his spectacles as the Doctor, and whilst some brief scenes were recorded with him using them, they were deleted from the final edit. As he did not wear contact lenses, this was to leave the actor short-sighted for some sequences.

Other principle members of the production team were set designer Geoff Powell and visual effects designer Colin Mapson. Whilst Powell was a new face on *Doctor Who*, Mapson had been a veteran since *The Green Death*.

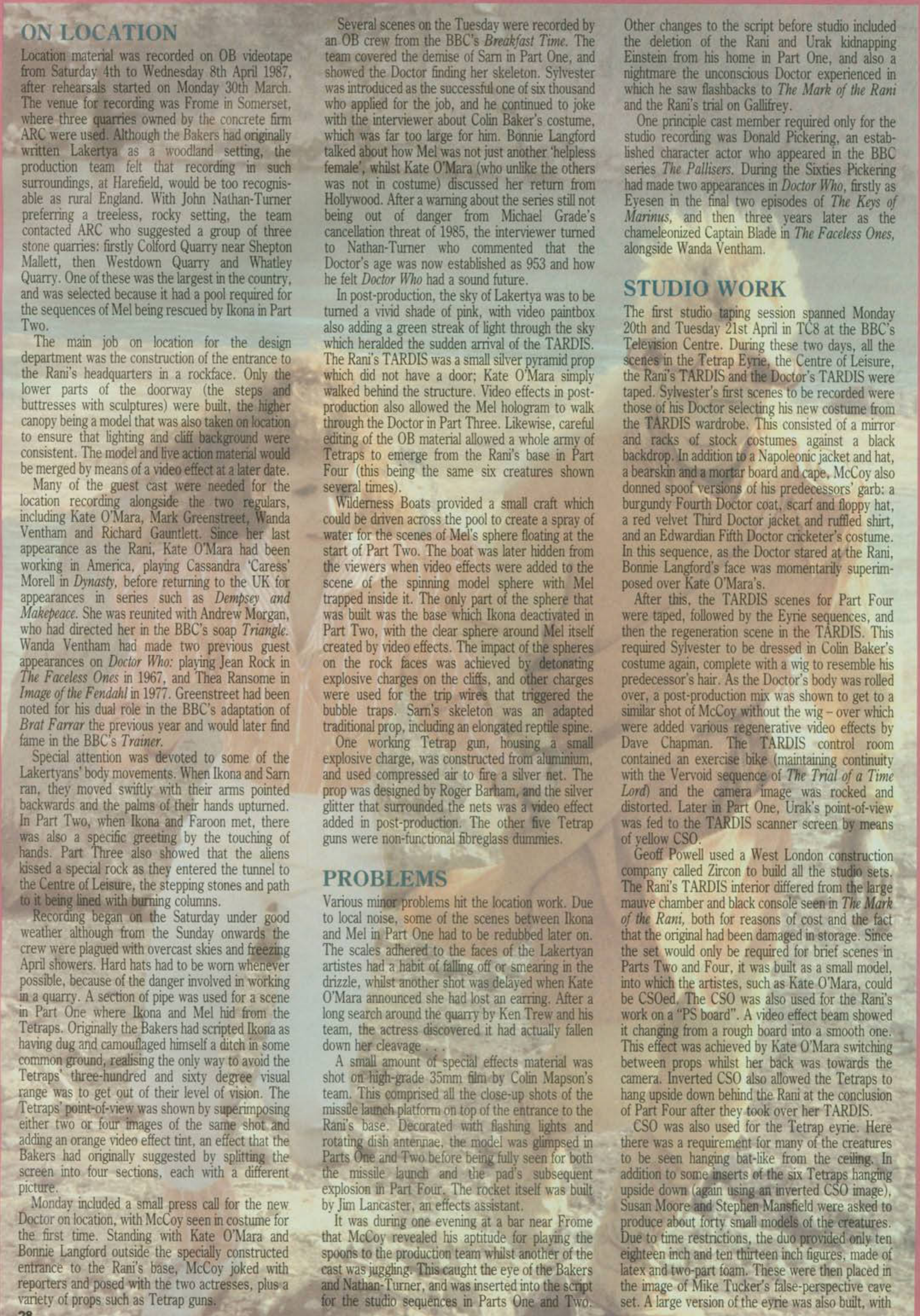
The monsters of the piece, the Tetraps, were designed by Mike Tucker of Visual Effects in collaboration with Trew. Sculptor Stan Mitchell produced the heads and two sets of claws (one so that the artistes could hold their weapons) which he cast in latex. Mapson then asked two freelance prop makers, Susan Moore and Stephen Mansfield, to paint and dress the pieces with fur. Moore had been a long time *Doctor Who* fan and had worked on series such as *The Hitch-Hiker's Guide to the Galaxy* and *Terrahawks*, and along with Mansfield had worked on Central TV's *Spitting Image*. The head to be worn by actor Richard Gauntlett as Urak differed from the others; a fibre-glass jaw-piece was attached to his own jaw, which moved as he spoke. It also had radio-controlled eyes. In addition to the basic heads, an animatronic Tetrap head for use in close-up shots was made by Tom Wilkinson, allowing the creature's tongue to fully emerge and overcome its victim. Operated by three people, it was not used prominently in the serial, but would appear later at exhibitions.

For the Rani's spinning bubble-traps, it was decided that to build a full-size version for use on location would have been expensive and impractical. Instead it was decided to achieve the effect using a miniature bubble which could be spun in the studio, and then have a spinning video effect keyed over it by video effects designer Dave Chapman.

Trew also decided on deviating from the Baker's suggestion that the Lakertyans wear loincloths, feeling this was impractical for cold location work. The hairpieces were designed with a head band to hide the join to the artiste's head, and Trew based his revised outfits on a type of sarong.

►

Photo © BBC



ON LOCATION

Location material was recorded on OB videotape from Saturday 4th to Wednesday 8th April 1987, after rehearsals started on Monday 30th March. The venue for recording was Frome in Somerset, where three quarries owned by the concrete firm ARC were used. Although the Bakers had originally written Lakertya as a woodland setting, the production team felt that recording in such surroundings, at Harefield, would be too recognisable as rural England. With John Nathan-Turner preferring a treeless, rocky setting, the team contacted ARC who suggested a group of three stone quarries: firstly Colford Quarry near Shepton Mallett, then Westdown Quarry and Whatley Quarry. One of these was the largest in the country, and was selected because it had a pool required for the sequences of Mel being rescued by Ikona in Part Two.

The main job on location for the design department was the construction of the entrance to the Rani's headquarters in a rockface. Only the lower parts of the doorway (the steps and buttresses with sculptures) were built, the higher canopy being a model that was also taken on location to ensure that lighting and cliff background were consistent. The model and live action material would be merged by means of a video effect at a later date.

Many of the guest cast were needed for the location recording alongside the two regulars, including Kate O'Mara, Mark Greenstreet, Wanda Ventham and Richard Gauntlett. Since her last appearance as the Rani, Kate O'Mara had been working in America, playing Cassandra 'Caress' Morell in *Dynasty*, before returning to the UK for appearances in series such as *Dempsey and Makepeace*. She was reunited with Andrew Morgan, who had directed her in the BBC's soap *Triangle*. Wanda Ventham had made two previous guest appearances on *Doctor Who:* playing Jean Rock in *The Faceless Ones* in 1967, and Thea Ransome in *Image of the Fendahl* in 1977. Greenstreet had been noted for his dual role in the BBC's adaptation of *Brat Farrar* the previous year and would later find fame in the BBC's *Trainer*.

Special attention was devoted to some of the Lakertyans' body movements. When Ikona and Sarn ran, they moved swiftly with their arms pointed backwards and the palms of their hands upturned. In Part Two, when Ikona and Faroon met, there was also a specific greeting by the touching of hands. Part Three also showed that the aliens kissed a special rock as they entered the tunnel to the Centre of Leisure, the stepping stones and path to it being lined with burning columns.

Recording began on the Saturday under good weather although from the Sunday onwards the crew were plagued with overcast skies and freezing April showers. Hard hats had to be worn whenever possible, because of the danger involved in working in a quarry. A section of pipe was used for a scene in Part One where Ikona and Mel hid from the Tetraps. Originally the Bakers had scripted Ikona as having dug and camouflaged himself a ditch in some common ground, realising the only way to avoid the Tetraps' three-hundred and sixty degree visual range was to get out of their level of vision. The Tetraps' point-of-view was shown by superimposing either two or four images of the same shot and adding an orange video effect tint, an effect that the Bakers had originally suggested by splitting the screen into four sections, each with a different picture.

Monday included a small press call for the new Doctor on location, with McCoy seen in costume for the first time. Standing with Kate O'Mara and Bonnie Langford outside the specially constructed entrance to the Rani's base, McCoy joked with reporters and posed with the two actresses, plus a variety of props such as Tetrap guns.

Several scenes on the Tuesday were recorded by an OB crew from the BBC's *Breakfast Time*. The team covered the demise of Sarn in Part One, and showed the Doctor finding her skeleton. Sylvester was introduced as the successful one of six thousand who applied for the job, and he continued to joke with the interviewer about Colin Baker's costume, which was far too large for him. Bonnie Langford talked about how Mel was not just another 'helpless female', whilst Kate O'Mara (who unlike the others was not in costume) discussed her return from Hollywood. After a warning about the series still not being out of danger from Michael Grade's cancellation threat of 1985, the interviewer turned to Nathan-Turner who commented that the Doctor's age was now established as 953 and how he felt *Doctor Who* had a sound future.

In post-production, the sky of Lakertya was to be turned a vivid shade of pink, with video paintbox also adding a green streak of light through the sky which heralded the sudden arrival of the TARDIS. The Rani's TARDIS was a small silver pyramid prop which did not have a door; Kate O'Mara simply walked behind the structure. Video effects in post-production also allowed the Mel hologram to walk through the Doctor in Part Three. Likewise, careful editing of the OB material allowed a whole army of Tetraps to emerge from the Rani's base in Part Four (this being the same six creatures shown several times).

Wilderness Boats provided a small craft which could be driven across the pool to create a spray of water for the scenes of Mel's sphere floating at the start of Part Two. The boat was later hidden from the viewers when video effects were added to the scene of the spinning model sphere with Mel trapped inside it. The only part of the sphere that was built was the base which Ikona deactivated in Part Two, with the clear sphere around Mel itself created by video effects. The impact of the spheres on the rock faces was achieved by detonating explosive charges on the cliffs, and other charges were used for the trip wires that triggered the bubble traps. Sarn's skeleton was an adapted traditional prop, including an elongated reptile spine.

One working Tetrap gun, housing a small explosive charge, was constructed from aluminium, and used compressed air to fire a silver net. The prop was designed by Roger Barham, and the silver glitter that surrounded the nets was a video effect added in post-production. The other five Tetrap guns were non-functional fibreglass dummies.

PROBLEMS

Various minor problems hit the location work. Due to local noise, some of the scenes between Ikona and Mel in Part One had to be redubbed later on. The scales adhered to the faces of the Lakertyan artistes had a habit of falling off or smearing in the drizzle, whilst another shot was delayed when Kate O'Mara announced she had lost an earring. After a long search around the quarry by Ken Trew and his team, the actress discovered it had actually fallen down her cleavage . . .

A small amount of special effects material was shot on high-grade 35mm film by Colin Mapson's team. This comprised all the close-up shots of the missile launch platform on top of the entrance to the Rani's base. Decorated with flashing lights and rotating dish antennae, the model was glimpsed in Parts One and Two before being fully seen for both the missile launch and the pad's subsequent explosion in Part Four. The rocket itself was built by Jim Lancaster, an effects assistant.

It was during one evening at a bar near Frome that McCoy revealed his aptitude for playing the spoons to the production team whilst another of the cast was juggling. This caught the eye of the Bakers and Nathan-Turner, and was inserted into the script for the studio sequences in Parts One and Two. Other changes to the script before studio included the deletion of the Rani and Urak kidnapping Einstein from his home in Part One, and also a nightmare the unconscious Doctor experienced in which he saw flashbacks to *The Mark of the Rani* and the Rani's trial on Gallifrey.

One principle cast member required only for the studio recording was Donald Pickering, an established character actor who appeared in the BBC series *The Pallisers*. During the Sixties Pickering had made two appearances in *Doctor Who*, firstly as Eyesen in the final two episodes of *The Keys of Marinus*, and then three years later as the chameleonized Captain Blade in *The Faceless Ones*, alongside Wanda Ventham.

STUDIO WORK

The first studio taping session spanned Monday 20th and Tuesday 21st April in TC8 at the BBC's Television Centre. During these two days, all the scenes in the Tetrap Eyrie, the Centre of Leisure, the Rani's TARDIS and the Doctor's TARDIS were taped. Sylvester's first scenes to be recorded were those of his Doctor selecting his new costume from the TARDIS wardrobe. This consisted of a mirror and racks of stock costumes against a black backdrop. In addition to a Napoleonic jacket and hat, a bearskin and a mortar board and cape, McCoy also donned spoof versions of his predecessors' garb: a burgundy Fourth Doctor coat, scarf and floppy hat, a red velvet Third Doctor jacket and ruffled shirt, and an Edwardian Fifth Doctor cricketer's costume. In this sequence, as the Doctor stared at the Rani, Bonnie Langford's face was momentarily superimposed over Kate O'Mara's.

After this, the TARDIS scenes for Part Four were taped, followed by the Eyrie sequences, and then the regeneration scene in the TARDIS. This required Sylvester to be dressed in Colin Baker's costume again, complete with a wig to resemble his predecessor's hair. As the Doctor's body was rolled over, a post-production mix was shown to get to a similar shot of McCoy without the wig – over which were added various regenerative video effects by Dave Chapman. The TARDIS control room contained an exercise bike (maintaining continuity with the Vervoid sequence of *The Trial of a Time Lord*) and the camera image was rocked and distorted. Later in Part One, Urak's point-of-view was fed to the TARDIS scanner screen by means of yellow CSO.

Geoff Powell used a West London construction company called Zircon to build all the studio sets. The Rani's TARDIS interior differed from the large mauve chamber and black console seen in *The Mark of the Rani*, both for reasons of cost and the fact that the original had been damaged in storage. Since the set would only be required for brief scenes in Parts Two and Four, it was built as a small model, into which the artistes, such as Kate O'Mara, could be CSOed. The CSO was also used for the Rani's work on a "PS board". A video effect beam showed it changing from a rough board into a smooth one. This effect was achieved by Kate O'Mara switching between props whilst her back was towards the camera. Inverted CSO also allowed the Tetraps to hang upside down behind the Rani at the conclusion of Part Four after they took over her TARDIS.

CSO was also used for the Tetrap eyrie. Here there was a requirement for many of the creatures to be seen hanging bat-like from the ceiling. In addition to some inserts of the six Tetraps hanging upside down (again using an inverted CSO image), Susan Moore and Stephen Mansfield were asked to produce about forty small models of the creatures. Due to time restrictions, the duo provided only ten eighteen inch and ten thirteen inch figures, made of latex and two-part foam. These were then placed in the image of Mike Tucker's false-perspective cave set. A large version of the eyrie was also built, with the entrance down some steps at the rear. A small duct for the plasma to run down in clouds of dry ice was also included as the Tetrap's method of being fed.

In the sequences in the Centre of Leisure, Ken Trew used jewellery from the BBC drama series *The Cleopatras* to adorn the lazy Lakertyans. This large set incorporated a small pool and fountain, and also had a set of overhead gantries and walkways. A rotating metal sphere covered in small boxes was also suspended from the set and gantries, housing the Rani's deadly insects. The insects themselves were created in post-production purely as green video effects with appropriate sounds. When the anklets fitted to the Lakertyans by the Tetraps exploded, one of them emitted a few small sparks (with fiercer sparks superimposed), after which the image of the wearer crossfaded to the Lakertyan skeleton previously used on location. A standard fibre-optic lamp provided the means for Mel to bypass the anklets in Part Four.

During rehearsals for the second block, Andrew Morgan rang the Bakers and asked them to provide some more dialogue for the sequence of the Rani running from the brain area to the Doctor's cubicle, showing the brain developing its schizophrenia. As with the inclusion of strange matter, this was all researched scientific fact on the writers' parts. The voices heard when the brain did its computations were pre-recorded, and treated accordingly in post-production, by Jacki Webb and Peter Tuddenham, the latter having done voices before on *The Ark in Space* and *The Masque of Mandragora*.

Recording was completed over Sunday 3rd to Tuesday 5th May in TC1, comprising all the material taking place in the Rani's laboratory complex.

Originally the Rani's base had been envisaged as a gothic castle, but Geoff Powell instead selected something more hi-tech. In the main control room was a raised section with a large square table in its centre, fitted with lifting desk flaps at each corner. At each apex of the dais was a pyramid, one of which had a clear chamber through which liquid was pumped, and the other of which was a prop containing circuit boards which the Doctor would mend in Parts One and Two. The main entrances were sliding doors to either side of the set. To the rear of the control room was a flight of steps leading up to a sliding door, and behind that the raised gantry set where the huge brain was housed – ten feet from the studio floor. The brain room was primarily used for the scenes to be recorded later in the session, affording Powell's team more time to work on it. The corridor outside the control room included a number of 'automatic' sliding bed units, which were actually operated from behind the scenes by stagehands.

The brain itself was principally built by Len Hutton, a retired senior effects designer who was now working part-time as an assistant. Sadly, Hutton died a short time later, *Time and the Rani* being his last work. The brain prop was a fibreglass under-shell, with a latex skin over its surface. Between these two layers were a series of condoms, through which air was blown to give the pulsating effect. Lit with a purple light, the brain featured prominently in the closing shots of Part Three when an image of the shaking Doctor's face was superimposed over it. This crossfade was not however retained in the reprise for Part Four.

Other special props included the injection gun that Beyus used on the Doctor (with the needle retracting harmlessly into the device). The Doctor also operated a tool with a glowing tip, and another instrument which was set to explode at one end. A simple chemical reaction was used for the Rani turning a blue liquid clear in a glass flask as she made a drink for the Doctor. Recorded in studio, against a CSO background of the quarry were shots for Part Four of the Rani's wrist controller showing the countdown on red LEDs. Bonnie Langford and Karen Clegg were also taped screaming, to be matched into video effects of the spinning spheres.

BODY SWAP

Bonnie Langford and Kate O'Mara had a lot of fun during the scenes when O'Mara was disguised as Langford and the disguises caused one of the cameramen to get the actresses confused. There was also a great deal of amusement in the brain room scenes during Part Four, with McCoy's serious expression causing O'Mara to burst out laughing during a complex technical speech. For the scenes in Part Four where the Doctor, Mel and the Rani viewed the supernova on the CSO screen in the brain room, ten seconds of film entitled *The Life of the Stars* was purchased from Dennis Film Services.

On Tuesday 5th May, the BBC's *Breakfast Time* programme transmitted Guy Mitchelmore's feature on the new Doctor, and the production of *Strange Matter*. It was very late in the day that the title of the serial was finally changed to *Time and the Rani*, although the script clearly indicated that *Strange Matter* was a working title only.

Nathan-Turner decided to use computer animation for the new title sequence required for Season Twenty-Four. Oliver Elmes of the BBC's graphics department designed the sequence, which would be realised using the computer generation equipment from an external firm. The company finally selected for the assignment was CAL Video, who not only offered interesting space effects, which they had designed for material on Halley's Comet, but were also very enthusiastic. Accordingly, they were to receive a credit on the first and last episodes of the season.

Elmes' desire was to create a colourful "animated comic" style of opening credits. There were many elements fed into the computer, including the space background, comets, the rotating galaxy, six layers of clouds and the tumbling image of the TARDIS. This was mathematically generated from measurements based on a visual effects model of the craft. Elmes also created a new logo for the series, again thinking in terms of comics.

There were two sets of photographs taken of McCoy for the opening title graphics; one of him with his face painted silver, and the other with normal make-up. It was Nathan-Turner's idea to have the Doctor wink knowingly during the opening titles, as his face changed from pensive to kindly. Three shots of the actor were crossfaded on the finished titles, showing him stern, then winking, and finally smiling. Unfortunately, an incorrect version of this was edited onto the master tape of Part Four; for this episode the Doctor's face neither appeared clearly through the star field nor smiled.

The new opening credits ran to fifty seconds, whilst the closing sequence ran to one minute twelve seconds. The final edits involved the use of another piece of computer picture digitising equipment called HARRY, which later allowed Elmes to synchronise the Doctor's wink better with the new theme music. Although the opening credits would still have the story title and writers' name laid over it, the caption announcing 'Part One' would now be superimposed onto the first shot of the episode itself.

In addition to the title sequence, CAL Video also worked on some other special shots for the serial, including the TARDIS being hit by rays for the pre-credits sequence in Part One, and the shots of Lakertya and the asteroid shown in the Rani's table monitor. The flat screen set into the table top showed a variety of images at an angle, with video effects slanting the alien writing over them.

A new version of the theme tune was also required, and the task of rearranging Ron Grainer's original composition was given to Keff McCulloch in March 1987.

The Rani (Kate O'Mara) in more familiar pose as she prepares to destroy Lakertya. Photo © BBC

A few weeks after completing the theme tune, McCulloch was asked to write the incidental music for *Time and the Rani* too. He found this very hard work, attempting to create a new style for both himself and the series especially as the score for Part One had been done in barely a week. He was only working on the story in the evenings due to his commitments as a record producer during the day. In addition to around forty minutes of incidental music, McCulloch also provided the klaxon sound effects for the Rani's headquarters in Part Three and the backing to the supernova on the monitor screen in Part Four. He also worked the Ron Grainer theme into the incidentals for sections of Parts One and Four.

For McCoy's debut, it was decided to reschedule *Doctor Who* again, taking it away from the Saturday tea-time slot which it had occupied for the previous two seasons. The show would now run on a weekday evening, as it had during the Peter Davison era, but only once a week. The position in the evening's programmes was notably later than in the Davison period, now running from 7.35pm to 8.00pm.

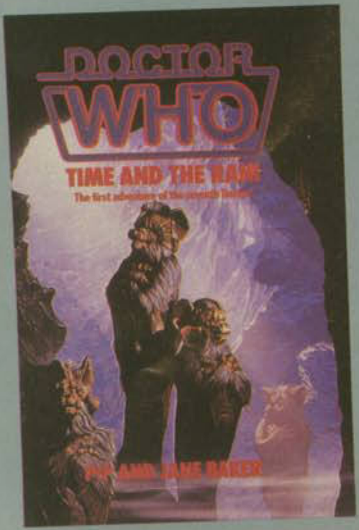
Radio Times promoted the new season in the form of a one-page colour article entitled *Who's taken to the cleaners!* in the junior 'Back Page' section of the magazine (5th-11th September 1987). This concentrated on the new enemies for the season with shots of two cleaners from *Paradise Towers*. The programme listing was accompanied by monochrome shots of the Doctor and the Rani and instead of synopses, there were three 'definitions' from the TARDIS dictionary of things relative to the episodes: ***Regenerate*** *(verb): to assume a new physical form (of Time Lords, etc.).* The cast list for Part Four had a small shot of a Tetrap's head along with it.

Trailers for Part One of *Time and the Rani* showed only a tantalisingly short sequence from the pre-credits. For transmission, Parts Two to Four were preceeded by colour caption slides, over which a continuity announcer read a plot recap by Andrew Cartmel. Different BBC regions used different slides but always the same dialogue. The serial was subtitled for the hard of hearing on Ceefax Page 888.

The ratings for *Time and the Rani* were disappointing, principally due to both its scheduling and adverse reaction to McCoy's portrayal by the press (notably a stinging attack by Nina Myskow in *The Daily Express* in which she described him as a "smelly old dosser"). Only five million viewers tuned into the new Doctor's debut, and the following week Part Two rated barely over four million viewers, making it one of the least watched first-run episodes ever. As with the previous season, the programme was in the lower part of the week's Top 100 and its Audience Appreciation scores were the poorest for several years. BBC Audience research also revealed that neither McCoy nor Langford's performances scored over fifty percent of approval.

The 16th September edition of *Points of View* showed the regeneration sequence and read several letters about the new Doctor. These consisted of a complaint about the evening slot, a very enthusiastic letter of support, and another comment that the debut night had been "twenty-five minutes of the most appalling mindless drivel". *Radio Times* printed an early letter from Kevin Boggart of Taunton criticising the scheduling and theme music and accusing the BBC of trying to kill the show off.

Open Air BBC Television's viewer-reaction programme, did a feature on *Doctor Who*. This was done live, the day after Part Four of *Time and the Rani* aired. The presenter, Pattie Coldwell, had a dislike of *Doctor Who*, and although she admitted to having enjoyed *Time and the Rani* the item was designed to criticise the production team. Invited to take part at BBC North West's Manchester studio were Bonnie Langford (who had by now left the programme and was appearing in *Charley Girl* (in Manchester), John Nathan-Turner plus a Tetrap.



With an extended prologue featuring the Sixth Doctor, Pip and Jane Baker novelised the serial as *Doctor Who – Time and the Rani* for publication by WH Allen in December 1987. Additions to the teleplay by the authors were an explanation of the Rani's escape from her predicament at the end of *The Mark of the Rani,* and also an explanation of how the Tetrap's native language was merely English in reverse. The cover was originally a painting by Tony Masero, but this idea was changed. Instead a colour photograph by Chris Capstick of the model Tetraps hanging in their eyrie from the television serial was used. Early cover proofs were incorrectly printed with the artwork however. The paperback release from Target followed in May 1988, with the book being wrongly labelled Book No. 127 instead of Book No. 128, and bearing a 'First Edition' flash across one corner of the cover. A new painting by Alister Pearson graced the reprint in October 1991.

The Tetraps were also the first monsters to be issued in Dapol's range of *Doctor Who* figures in June 1988, along with the Doctor and Mel (in her *Time and the Rani* outfit). When *The Doctor Who 25th Anniversary Album* was released by BBC Records in November 1988, two pieces of music from Part Three of *Time and the Rani* were included: *Future Pleasure* as heard in the Centre of Leisure, and *The Brain,* which formed the climax to the episode.

The serial was sold widely abroad and was also syndicated in North America as a TV Movie of one hour thirty-minutes duration. The original one inch videotapes are held in the BBC Archives as a possible future video release.

Andrew Pixley

TIME AND THE RANI
SERIAL 7D
CAST

Sylvester McCoy *(The Doctor)* and Bonnie Langford *(Melanie)* with Mark Greenstreet *(Ikona)*, Kate O'Mara *(The Rani)*, Richard Gauntlett *(Urak)*, Karen Clegg *(Sarn)* [1], Donald Pickering *(Beyus)*, Wanda Ventham *(Faroon)* [2-4], John Segal *(Lanisha)* [3]; Peter Tuddenham, Jacki Webb *(Special Voices)* [3-4].

EXTRAS

Amanda J. Beard, June Bishop, Debbie Lamb, Christine Charlesworth, Helena Richards, Cheryl Carroll, Penny Rigden, Mandy Lesley, Tricia Clarke, Suzanne Britten, Sara Wishart, Amanda Grey *(Lakertyans);* Christopher Holmes, Cenydd Joeenz, David Ianson, Helen Garton, Tom O'Leary, Karen England, Ian Durrant, Chris Cherring, Andrew James, Tony Randall *(Genii);* Steve Rome, Ross Murray, Paul Cottingham, Mike Mungarven, Russell Brook, Oscar Peck, Jospeph Arland, Darryl Brook, Andrew Woodman, Ricardo Mulhall, Lea Derek, Paul Page-Hanson, Mark Carroll, Paul Goddard, Haydn Andrews, Chris Rainbow, Philip Babut, James Woodward, Micky Max, Peter Fenton, Tony White, Christopher Mosque, Josh Elwell *(Tetraps/Lakertyans/Genii).*

CREDITS

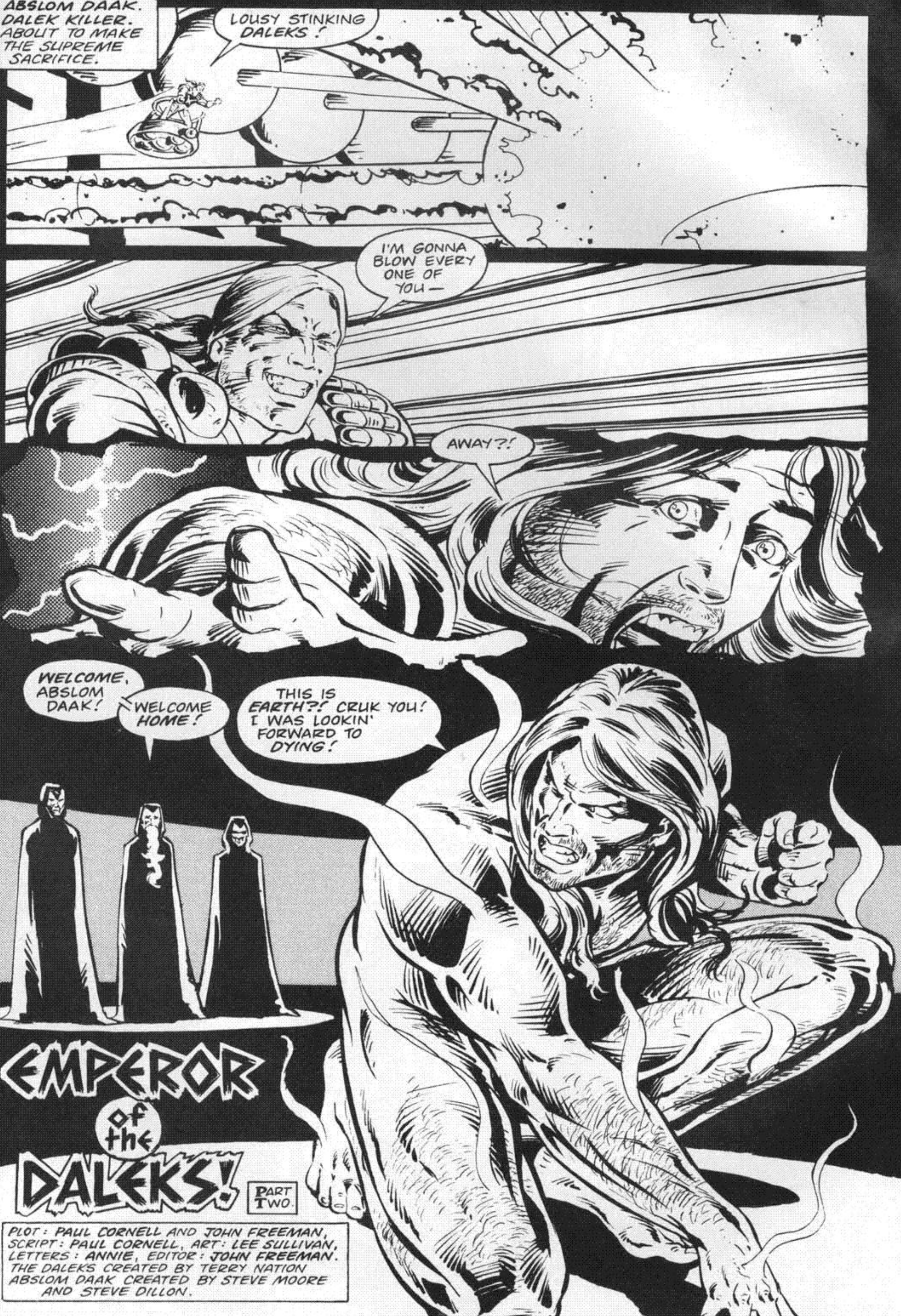
Written by Pip and Jane Baker. Theme music composed by Ron Grainer. Theme arrangement/Incidental music: Keff McCulloch. Special sound: Dick Mills. Production manager: Tony Redston. Production associate: Ann Faggetter. Production assistant: Joy Sinclair. Assistant floor managers: Joanna Newbury, Christopher Sandeman. OB Lighting: Ian Dow. OB Sound: Doug Whittaker. OB Cameramen: Alastair Mitchell, John Hawes. Visual effects designer: Colin Mapson. Video effects: Dave Chapman. Vision mixer: Sue Thorne. Film cameraman: William Dudman [4]. Technical co-ordinator: Richard Wilson. Studio camera supervisor: Alec Wheal. Vidoetape editor: Hugh Parson. Studio lighting: Henry Barber. Studio sound: Brian Clark. Costume design: Ken Trew. Make-up designer: Lesley Rawstorne. Script Editor: Andrew Cartmel. Graphic designer: Oliver Elmes. Computer animation: CAL Video [1]. Designer: Geoff Powell. Producer: John Nathan-Turner. Director: Andrew Morgan ©1987.

BROADCAST DETAILS

Part One	7th September, 1987	7.35pm – 8.00pm
Part Two	14th September, 1987	7.35pm – 8.00pm
Part Three	21st September, 1987	7.35pm – 8.00pm
Part Four	28th September, 1987	7.35pm – 8.00pm

Viewing Figures:
Part One: 5.1M (71st), Part Two: 4.2M (85th), Part Three: 4.3M (81st), Part Four: 4.9M (86th).

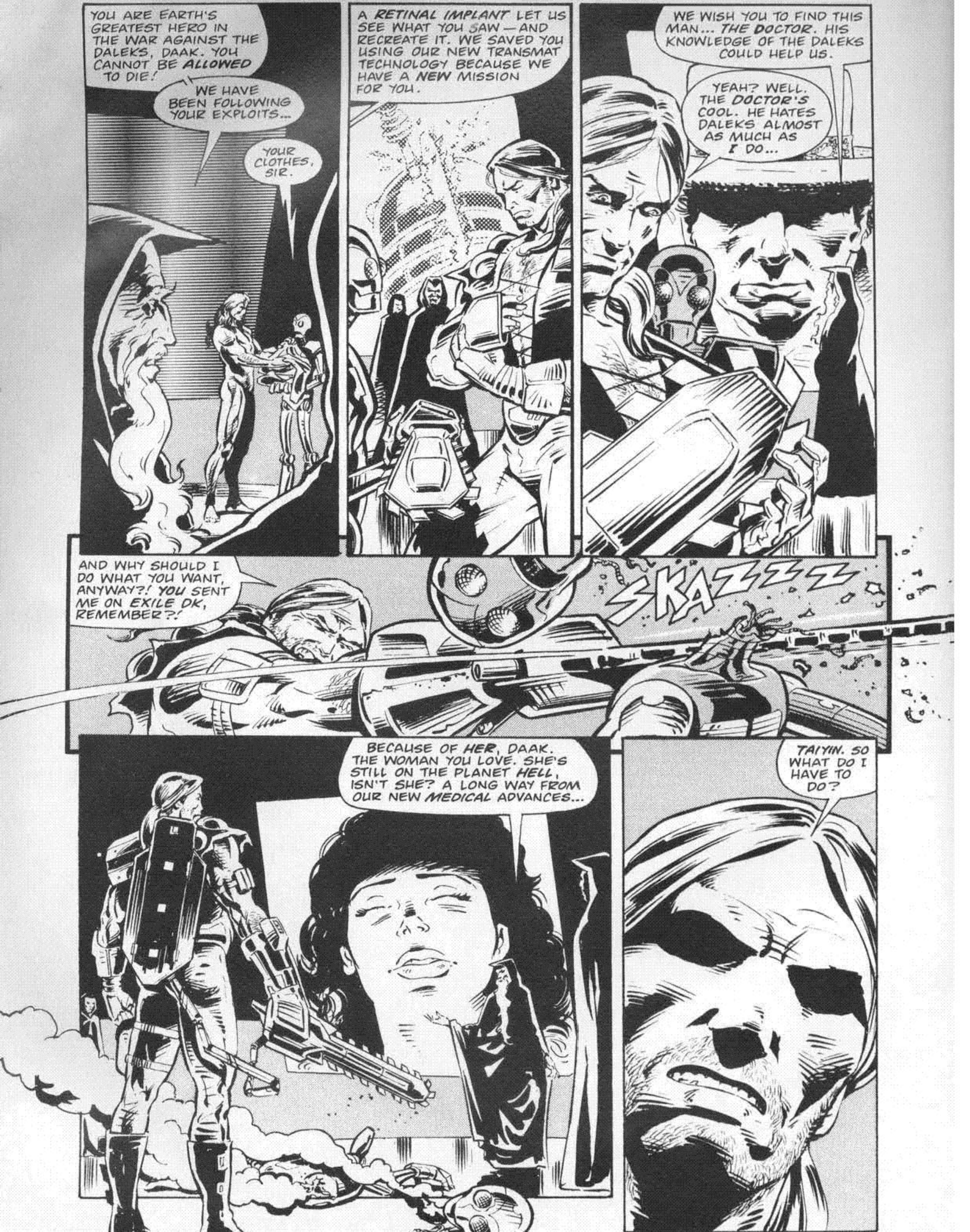
Audience Appreciation:
Part One: 58%, Part Two: 63%, Part Three: 57%, Part Four: 59%.

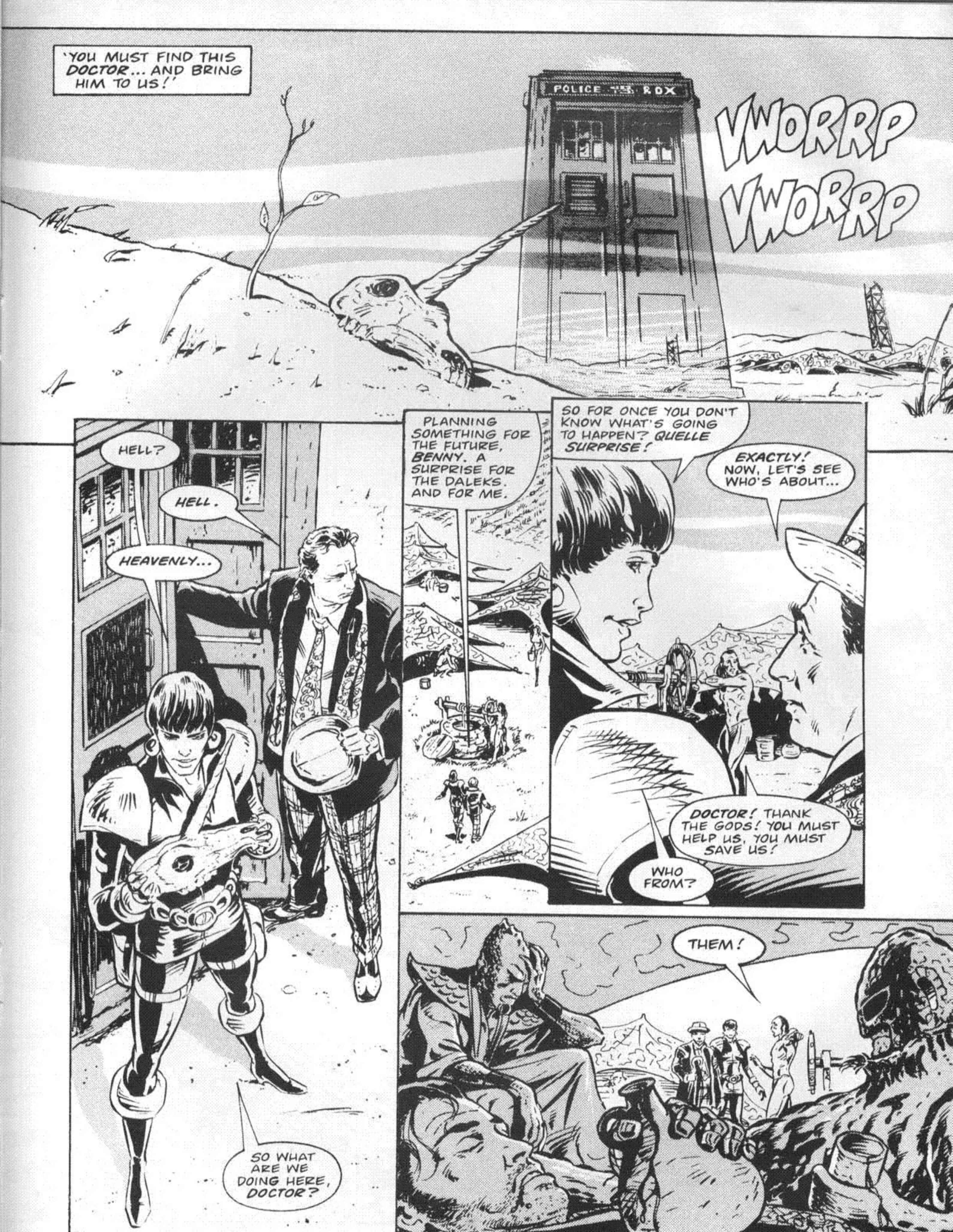

ABSLOM DAAK. DALEK KILLER. ABOUT TO MAKE THE SUPREME SACRIFICE.
LOUSY STINKING DALEKS!
I'M GONNA BLOW EVERY ONE OF YOU—
AWAY?!
WELCOME, ABSLOM DAAK!
WELCOME HOME!
THIS IS EARTH?! CRUK YOU! I WAS LOOKIN' FORWARD TO DYING!

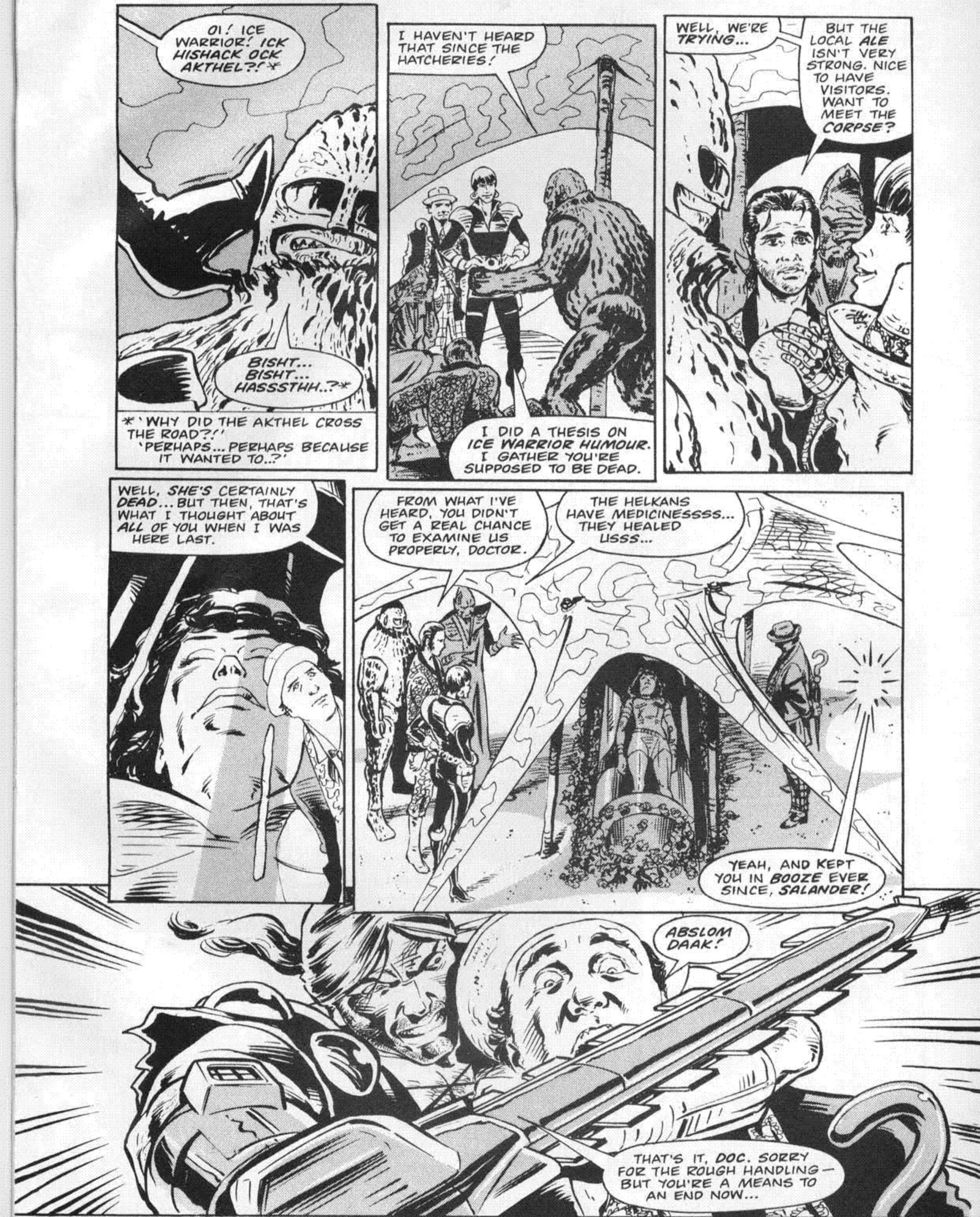
EMPEROR of the DALEKS!

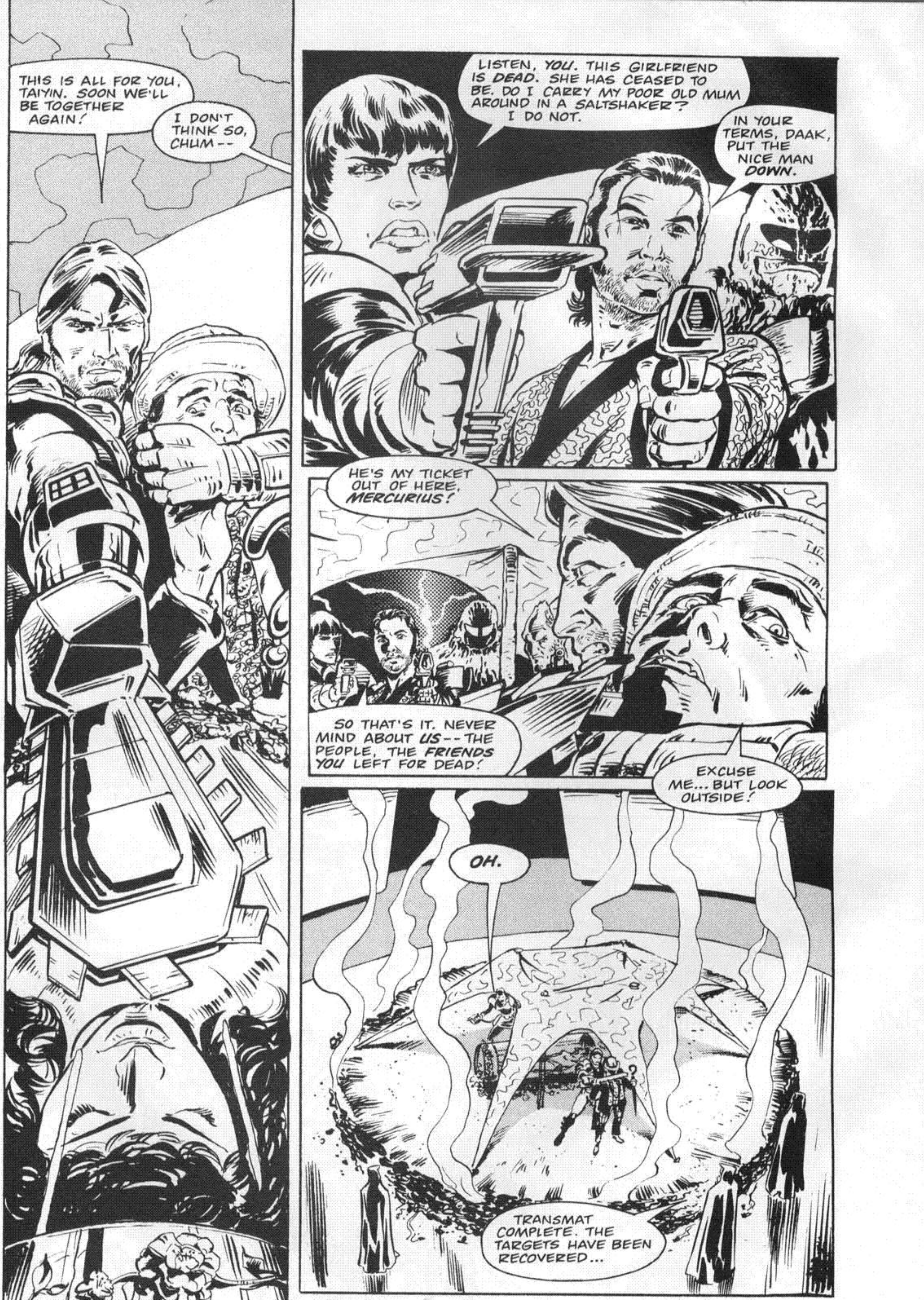
PART TWO

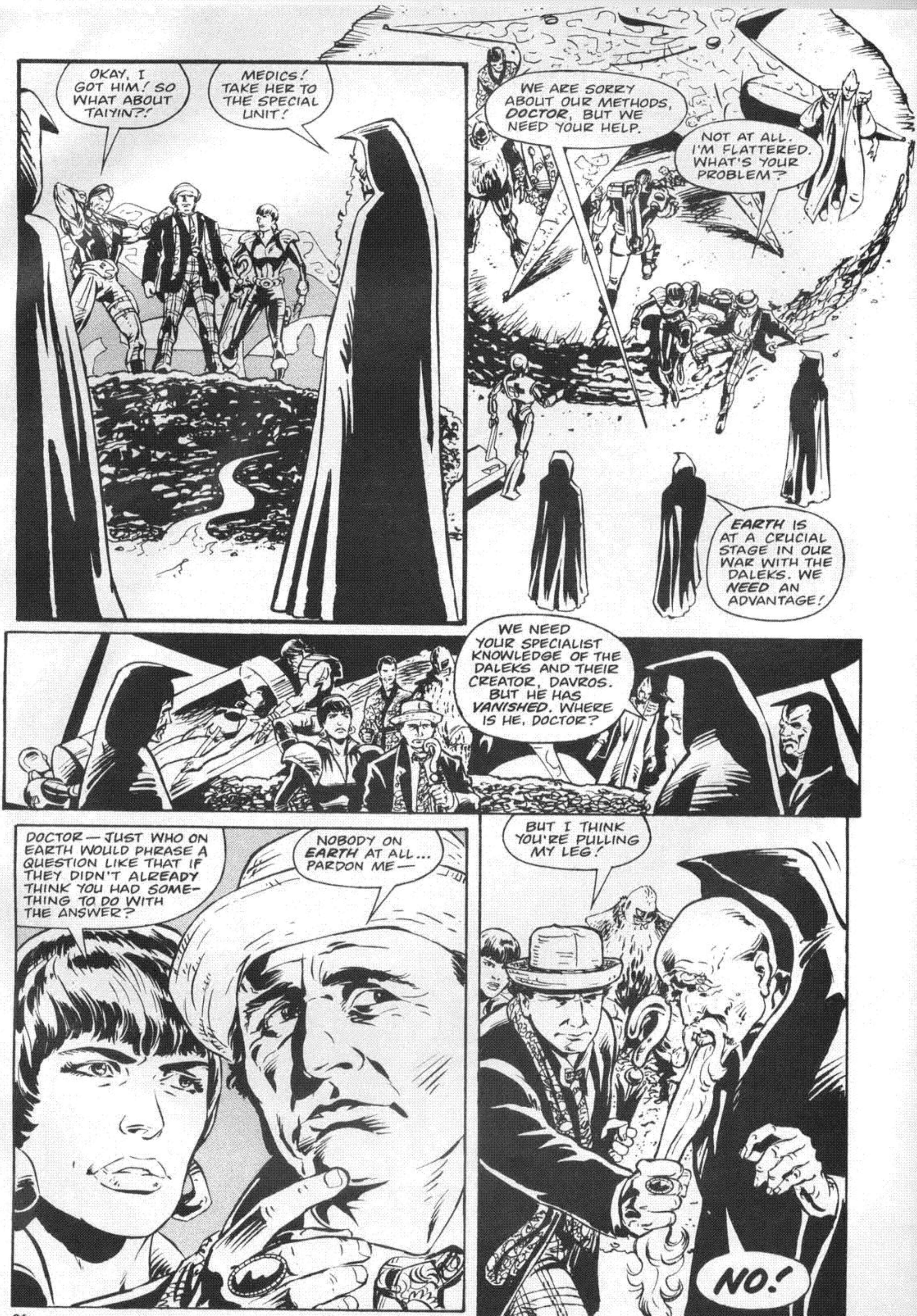
PLOT: PAUL CORNELL AND JOHN FREEMAN, SCRIPT: PAUL CORNELL, ART: LEE SULLIVAN, LETTERS: ANNIE, EDITOR: JOHN FREEMAN.
THE DALEKS CREATED BY TERRY NATION
ABSLOM DAAK CREATED BY STEVE MOORE AND STEVE DILLON.

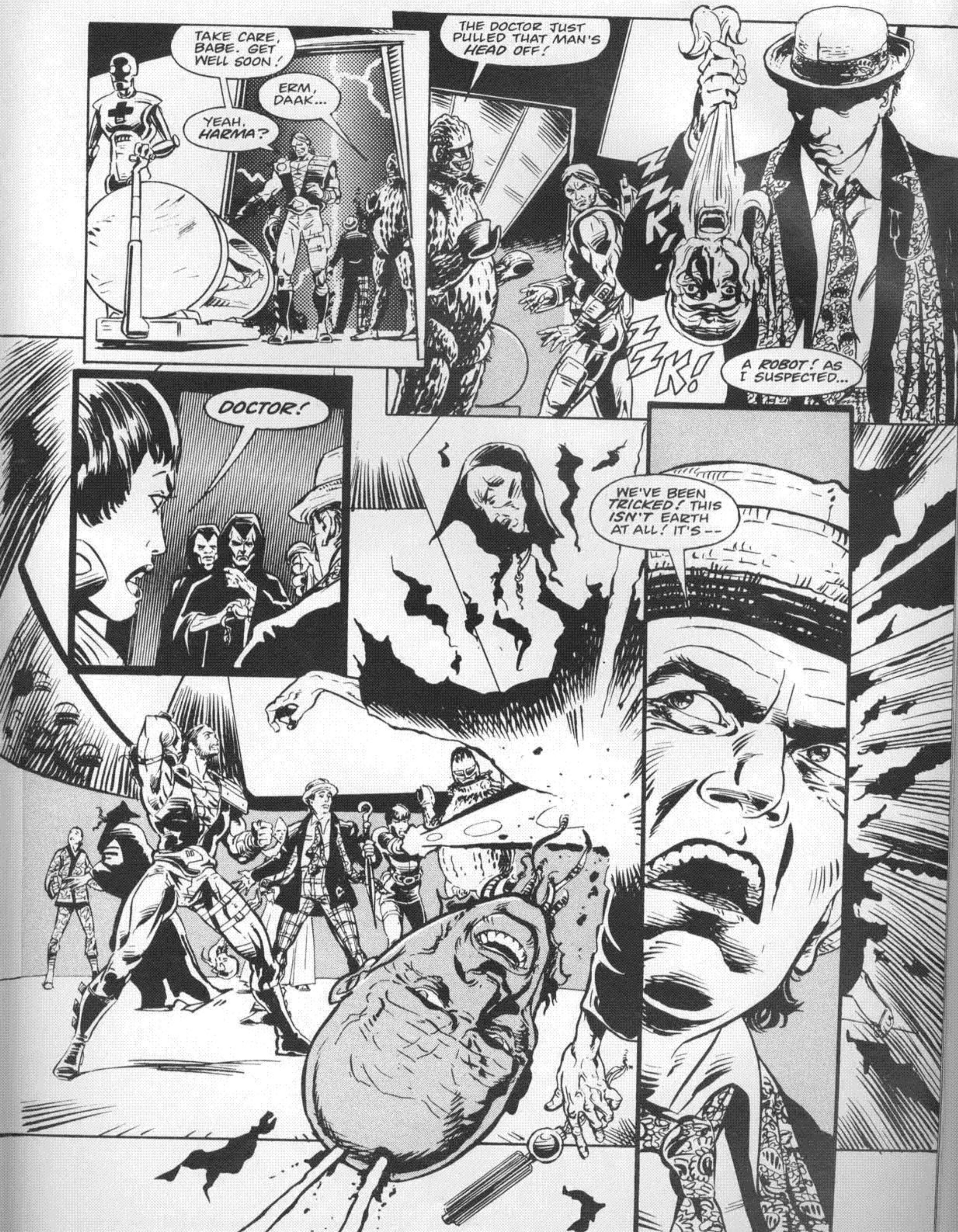

YOU ARE EARTH'S GREATEST HERO IN THE WAR AGAINST THE DALEKS, DAAK. YOU CANNOT BE *ALLOWED* TO DIE!
WE HAVE BEEN FOLLOWING YOUR EXPLOITS...
YOUR CLOTHES, SIR.
A *RETINAL IMPLANT* LET US SEE WHAT YOU SAW — AND RECREATE IT. WE SAVED YOU USING OUR NEW TRANSMAT TECHNOLOGY BECAUSE WE HAVE A *NEW* MISSION FOR YOU.
WE WISH YOU TO FIND THIS MAN... *THE DOCTOR*. HIS KNOWLEDGE OF THE DALEKS COULD HELP US.
YEAH? WELL. THE *DOCTOR'S* COOL. HE HATES DALEKS ALMOST AS MUCH AS *I* DO...
AND WHY SHOULD I DO WHAT YOU WANT, ANYWAY?! *YOU* SENT ME ON *EXILE DK*, REMEMBER?!
SKAZZZZ
BECAUSE OF *HER*, DAAK. THE WOMAN YOU LOVE. SHE'S STILL ON THE PLANET *HELL*, ISN'T SHE? A LONG WAY FROM OUR NEW *MEDICAL* ADVANCES...
TAIYIN. SO WHAT DO I HAVE TO DO?

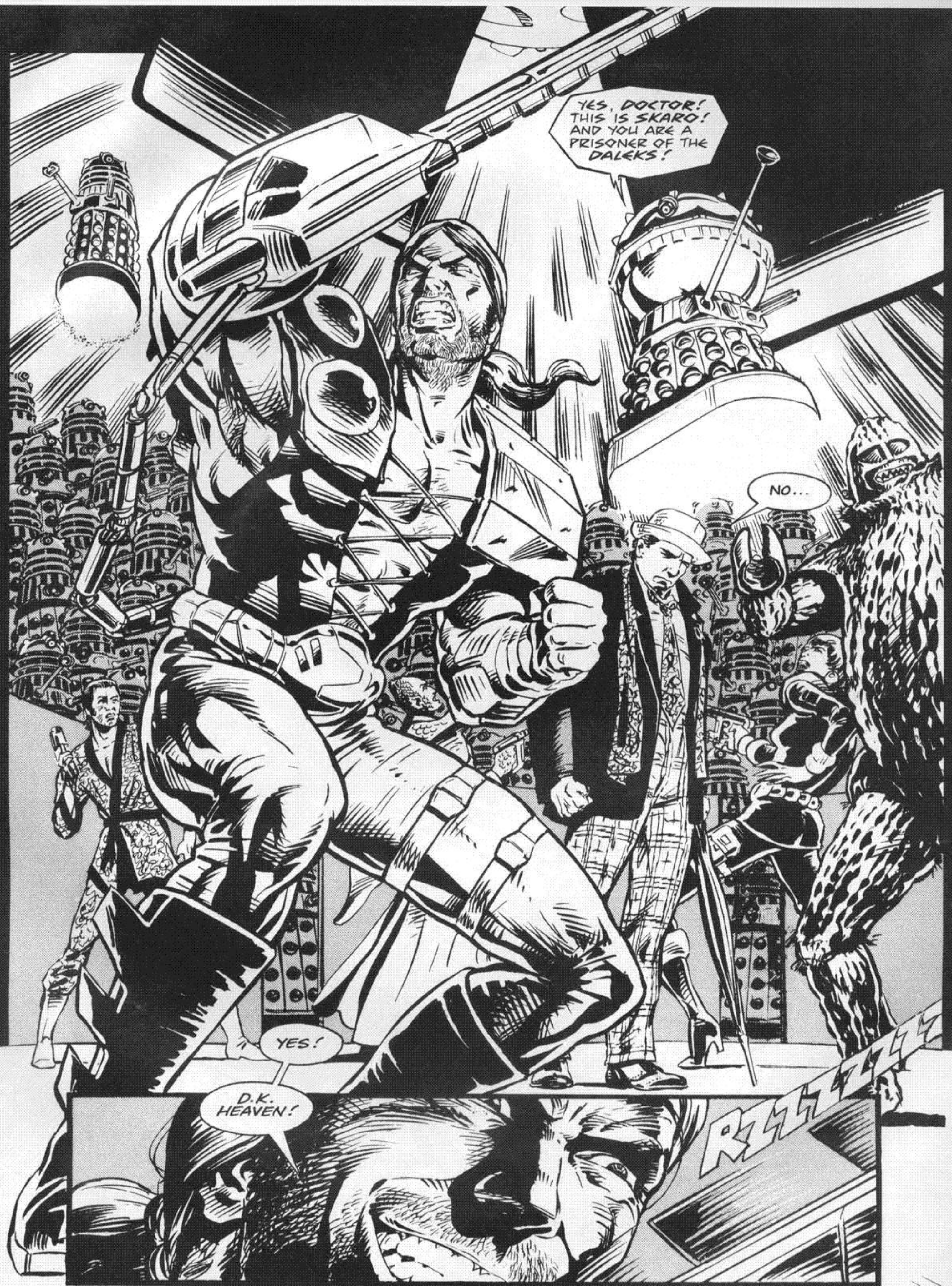

'YOU MUST FIND THIS *DOCTOR*... AND BRING HIM TO US!'
POLICE BOX
VWORRP VWORRP
HELL?
HELL.
HEAVENLY...
SO WHAT ARE WE DOING HERE, *DOCTOR?*
PLANNING SOMETHING FOR THE FUTURE, *BENNY.* A SURPRISE FOR THE DALEKS. AND FOR ME.
SO FOR ONCE YOU DON'T KNOW WHAT'S GOING TO HAPPEN? *QUELLE SURPRISE!*
EXACTLY! NOW, LET'S SEE WHO'S ABOUT...
DOCTOR! THANK THE GODS! YOU MUST HELP US, YOU MUST SAVE US!
WHO FROM?
THEM!


OI! ICE WARRIOR! ICK HISHACK OCK AKTHEL?!*
BISHT... BISHT... HASSSTHH..?*
*'WHY DID THE AKTHEL CROSS THE ROAD?!' 'PERHAPS... PERHAPS BECAUSE IT WANTED TO..?'
I HAVEN'T HEARD THAT SINCE THE HATCHERIES!
I DID A THESIS ON ICE WARRIOR HUMOUR. I GATHER YOU'RE SUPPOSED TO BE DEAD.
WELL, WE'RE TRYING...
BUT THE LOCAL ALE ISN'T VERY STRONG. NICE TO HAVE VISITORS. WANT TO MEET THE CORPSE?
WELL, SHE'S CERTAINLY DEAD... BUT THEN, THAT'S WHAT I THOUGHT ABOUT ALL OF YOU WHEN I WAS HERE LAST.
FROM WHAT I'VE HEARD, YOU DIDN'T GET A REAL CHANCE TO EXAMINE US PROPERLY, DOCTOR.
THE HELKANS HAVE MEDICINESSSS... THEY HEALED USSS...
YEAH, AND KEPT YOU IN BOOZE EVER SINCE, SALANDER!
ABSLOM DAAK!
THAT'S IT, DOC. SORRY FOR THE ROUGH HANDLING— BUT YOU'RE A MEANS TO AN END NOW...

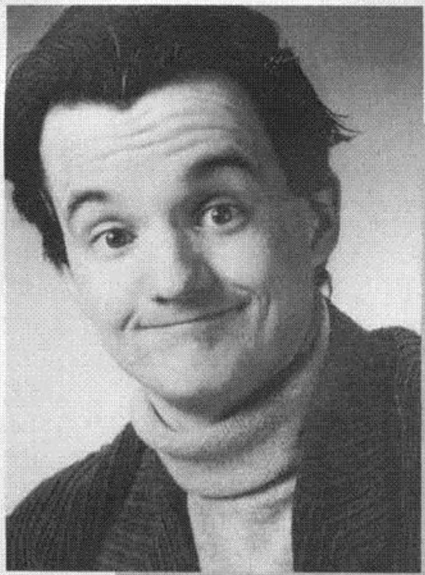

THIS IS ALL FOR YOU, TAIYIN. SOON WE'LL BE TOGETHER AGAIN!
I DON'T THINK SO, CHUM--
LISTEN, *YOU*. THIS GIRLFRIEND IS *DEAD*. SHE HAS CEASED TO BE. DO I CARRY MY POOR OLD MUM AROUND IN A SALTSHAKER? I DO NOT.
IN YOUR TERMS, DAAK, PUT THE NICE MAN ***DOWN***.
HE'S MY TICKET OUT OF HERE, ***MERCURIUS!***
SO THAT'S IT. NEVER MIND ABOUT *US*--THE PEOPLE, THE *FRIENDS YOU* LEFT FOR DEAD!
EXCUSE ME... BUT LOOK OUTSIDE!
OH.
TRANSMAT COMPLETE. THE TARGETS HAVE BEEN RECOVERED...


OKAY, I GOT HIM! SO WHAT ABOUT TAIYIN?!
MEDICS! TAKE HER TO THE SPECIAL UNIT!
WE ARE SORRY ABOUT OUR METHODS, DOCTOR, BUT WE NEED YOUR HELP.
NOT AT ALL. I'M FLATTERED. WHAT'S YOUR PROBLEM?
EARTH IS AT A CRUCIAL STAGE IN OUR WAR WITH THE DALEKS. WE NEED AN ADVANTAGE!
WE NEED YOUR SPECIALIST KNOWLEDGE OF THE DALEKS AND THEIR CREATOR, DAVROS. BUT HE HAS VANISHED. WHERE IS HE, DOCTOR?
DOCTOR— JUST WHO ON EARTH WOULD PHRASE A QUESTION LIKE THAT IF THEY DIDN'T ALREADY THINK YOU HAD SOMETHING TO DO WITH THE ANSWER?
NOBODY ON EARTH AT ALL... PARDON ME—
BUT I THINK YOU'RE PULLING MY LEG!
NO!


TAKE CARE, BABE. GET WELL SOON!
ERM, DAAK...
YEAH, *HARMA*?
THE DOCTOR JUST PULLED THAT MAN'S *HEAD* OFF!
NNK!
ZZK!
A *ROBOT*! AS I SUSPECTED...
DOCTOR!
WE'VE BEEN *TRICKED*! THIS *ISN'T* EARTH AT ALL! IT'S --


YES, DOCTOR! THIS IS SKARO! AND YOU ARE A PRISONER OF THE DALEKS!
NO...
YES!
D.K. HEAVEN!
RZZZZZZ

ACTING THE PART
RICHARD GAUNTLETT



Richard Gauntlett laughs as he admits "I'd always wanted to do a *Doctor Who* because I'd always wanted to say the immortal line, 'Doctor. We have been expecting you'."

It was an ambition realised when he received his script for *Time and the Rani*. His casting as Urak, the leader of the Rani's Tetrap hoarde, came about as a direct result of the search for a Seventh Doctor.

"I was appearing as Dick the animal boy in a production of *The Secret Garden* and Hugh Futcher, [who played Hickman in the 1972 adventure *The Sea Devils*], who was playing the gardner was up for the part of the Seventh Doctor. Some of the production team came to see him and afterwards Andrew Morgan, the director of *Time and the Rani*, had a word with me. Although I was playing this innocent little twelve-year-old animal boy he could somehow imagine me playing this rather strange creature called a Tetrap."

The part also called for some physical dexterity although some of the original plans for the way the Tetraps would get about fell by the wayside.

"There was all that hanging around for a start, and originally a lot of flying about which didn't really come off in the end. The flying was there to begin with but I think because they had to concentrate on Sylvester, and rightly so with it being his first story, the idea was never developed."

Something else that changed over the weeks was the design of the Tetraps themselves.

"Ken Trew's original Tetrap design was quite far removed from the eventual costume – more monkey-like. It took about five fittings over the pre-production and rehearsal periods, about two months in all, to get the costumes right. Even then the bodysuits were hot. We had a lot of trouble with the extras who had to wear them, they were very claustrophobic suits. I remember on one occasion in the studio, I was so hot that I was on the verge of toppling over. In fact I was so wobbly that Kate O'Mara stopped the recording and took me off the set and back to my dressing room to recover."

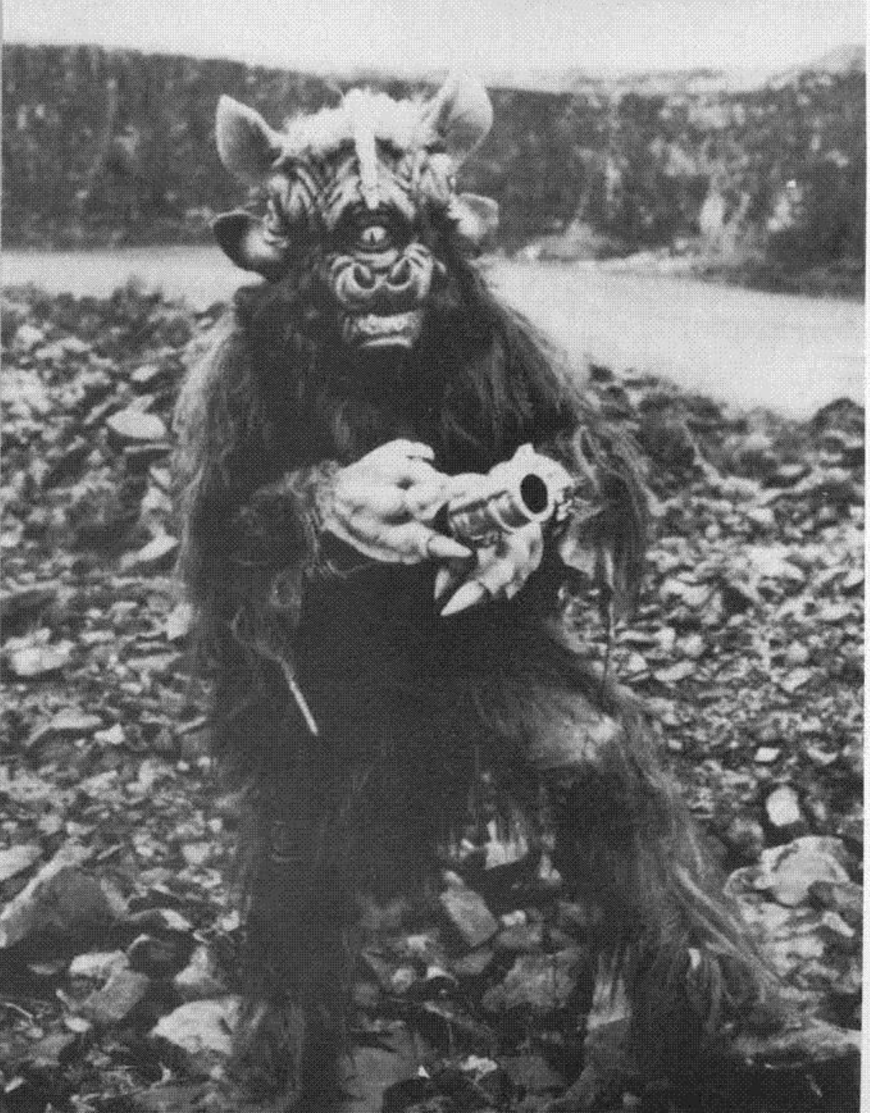
Urak sported a very realistic mask. For the close-ups where the mouth opened and the tongue came out, a special animatronic head worn on the end of a technician's arm was used, but for the others Richard had to wear a different version of the same mask.

"BBC technicians made all the tetrap heads, but Urak had the only one with animatronics built *into* it. This created two main problems. The first time I had the mask on I walked out and realised that I couldn't see a thing because the holes were very low down and very wide apart. This meant I could either see to the right or to the left but not straight ahead which made trying to judge where I was going quite difficult. Secondly, the head was radio controlled by a technician from behind the cameras, and all I could hear when I was wearing it was the buzz, buzz, buzz, as each command reached my head. Having all these electronic sounds in your head is really disconcerting."

Richard talks fondly of working with Kate O'Mara who returned to the series to re-create her rôle as the Rani.

"She's fab, absolutely wonderful. I've seen her since and we laugh about what we did in those quarries in Frome, but my own favourite memory of her is where she had to impersonate Bonnie Langford. It was very funny, and so accurate. Kate actually studied tapes of Bonnie playing Mel, and was a bit worried about how Bonnie would react to bits of it, but quite honestly I think Bonnie felt flattered. Kate was a lot of fun to work with, and had a great sense of humour. For her last scene, where she had been captured by Urak she was actually going to hang upside down, but when she tried it in rehearsal she got bloodshot eyes. So they hung her from her wrists instead."

Liam Rudden



◆ CLASSIFIED ◆

MC002

DOCTOR WHO –
STAR TREK *NEXT GENERATION*
Free illustrated
36 page merchandise catalogue.
Send First Class Stamp:
John Fitton
(Books and Magazines)
1 Orchard Way, Hensall, Goole,
North Humberside DN14 0RT

Sheffield Space Centre

33, The Wicker, Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am Closed Wednesday. SAE for list.

DR. WHO AT CRAZY PRICES

Gallifrey Chronicles (H/B)
£5.99 + postage £1.50
Cybermen (H/B) £5.99 + postage £1.50
Cyberman (S/B) £3.50 + postage £1.00

Hundreds More Bargains at the Dr. Who Specialist Bookshop – Send Postal Order or Stamps worth 50p to:-

Burton Books, 20 Marine Court, Marina
St Leonards-on-Sea, East Sussex TN38 0DX

★FREE STAMPS★

Yes! 40 Russian stamps Cat £6.50 *free* when you request my quality Worldwide Pictorial approvals. All at cheap prices nicely presented.
T. Malone, 3 Blueberry Way,
Weston-S-Mare, BS22 0SF

WONDERWORLD

803 CHRISTCHURCH RD, BOSCOMBE, BOURNEMOUTH,
DORSET BH7 6AP

THE SERIOUS FANTASY SHOP!

We are probably the most complete fantasy shop in the UK. We stock the entire range of MARVEL, DC and so on . . . and we also have 1000's of back issues!!! Not to mention Posters, Comic Bags, T-shirts, DR WHO and STAR TREK etc. material!

We also offer a complete MAIL ORDER SERVICE:
'Phone 0202-422964 for our free 40pg catalogue!
And don't forget there's ALSO. . .

WONDERWORLD 2

JONAS NICHOL SQUARE, off ST. MARY'S STREET,
SOUTHAMPTON 'Phone: 0703-234815

WONDERWORLD 3

125 ALBERT RD, SOUTHSEA, PORTSMOUTH, HANTS.
'Phone: 0705-833272

COMICS BY MAIL

COMICS • T-SHIRTS • TRADING CARDS + MORE
TO RECEIVE OUR NEXT ADVANCE MAIL ORDER CATALOGUE PLEASE SEND TWO 1ST CLASS STAMPS OR GIVE US A CALL:

TIME ZONE

12 FISH STREET, SHREWSBURY, SHROPSHIRE SY1 1UR
TEL: (0743) 365192 OPEN MON–SAT 10am–6pm

FREE PRIZE DRAW EACH MONTH
BACK ISSUES AVAILABLE
COMICS WANTED!

BLUE BOX

DOCTOR WHO
CONVENTION
BOURNEMOUTH
22nd/23rd MAY 1993
To Register, send a cheque for £30 made payable to 'Blue Box', and 3 SSAEs, to:
Blue Box Registrations,
15, Martock Road,
Keynsham,
Bristol BS18 1XA
(Or SSAE for further details)

THE RIDE ON TIME 'CON!

JUST COMICS

SAE (28p Stamp) for 48 page catalogue of 100,000 comic books. Marvel, D.C., and Independents. Also sold: plastic bags and other comic peripherals.

The Comics
Mail Order Specialist
(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY

XTRAFIT LIVING

MUSCLE MANIA!!!

Approach the 21st Century with Xtrafit Living and learn the secrets of modern day bodybuilding plus nutritional education.

Build a muscular physique
in the privacy of your home.
Send s.a.e. for details to
XTRAFIT LIVING LTD
75 London Road, Headington,
Oxford OX3 9BB

JOKES

FREE! CATALOGUE AND GIFT

OVER 800 CRAZY JOKES - HERE'S JUST A FEW!

Squirt Toilet Seat, Disappearing Ink, Drink Straw Specs, Water Bombs, Silly Putty, Hand Buzzer, Slime, Sticky Balls, Sick in Gift Box, Foul Fish Sweets, Sea Monkeys, Coffin Banks, Magic Tree, Water Machine Gun, Spud Guns, Mucky Pup, lots of magic, pop, football and wrestling novelties.

JUST SEND 2ND CLASS STAMP WITH YOUR NAME AND ADDRESS FOR YOUR OWN BUMPER CATALOGUE AND FREE GIFT TO:-
JOKE SHOP BY POST (Dept Yk)
167, WINCHESTER ROAD, BRISTOL BS4 3NJ

◆EVENTS◆

COMIC MARTS

Top dealers from across the country selling thousands of comics – back issues, new imports (Marvel, DC etc) – TV/Film magazines, books, posters, videos and all kinds of science fiction/fantasy material!

NOTTINGHAM
Saturday 13th March
Victoria Leisure Centre, Gedling St.
MANCHESTER
Saturday 20th March
Parkers Hotel, Corporation St.
NEWCASTLE
Saturday 27th March
Blackfriars Hall, New Bridge St.
BIRMINGHAM
Saturday 3rd April
Midland Hotel, New St.
OPENS MIDDAY
Full details (sae): GOLDEN ORBIT,
9 Stratford Way, Huntington,
York YO3 9YW

COSMIC COMICS

The back issue mail order service. Send a stamped self-addressed envelope for our free catalogue of Marvel, DC and Independent comics. All at cheap prices.

FREE COMIC OR BADGE WITH YOUR FIRST ORDER

Send to:
COSMIC COMICS, PO BOX 1771,
LONDON E17 9PW

I AM INTERESTED IN ADVERTISING ON THE MARVEL U.K. CLASSIFIED PAGE. PLEASE SEND DETAILS:

NAME: ....

CO./NAME ....

SHOP/BUSINESS ADDRESS ....

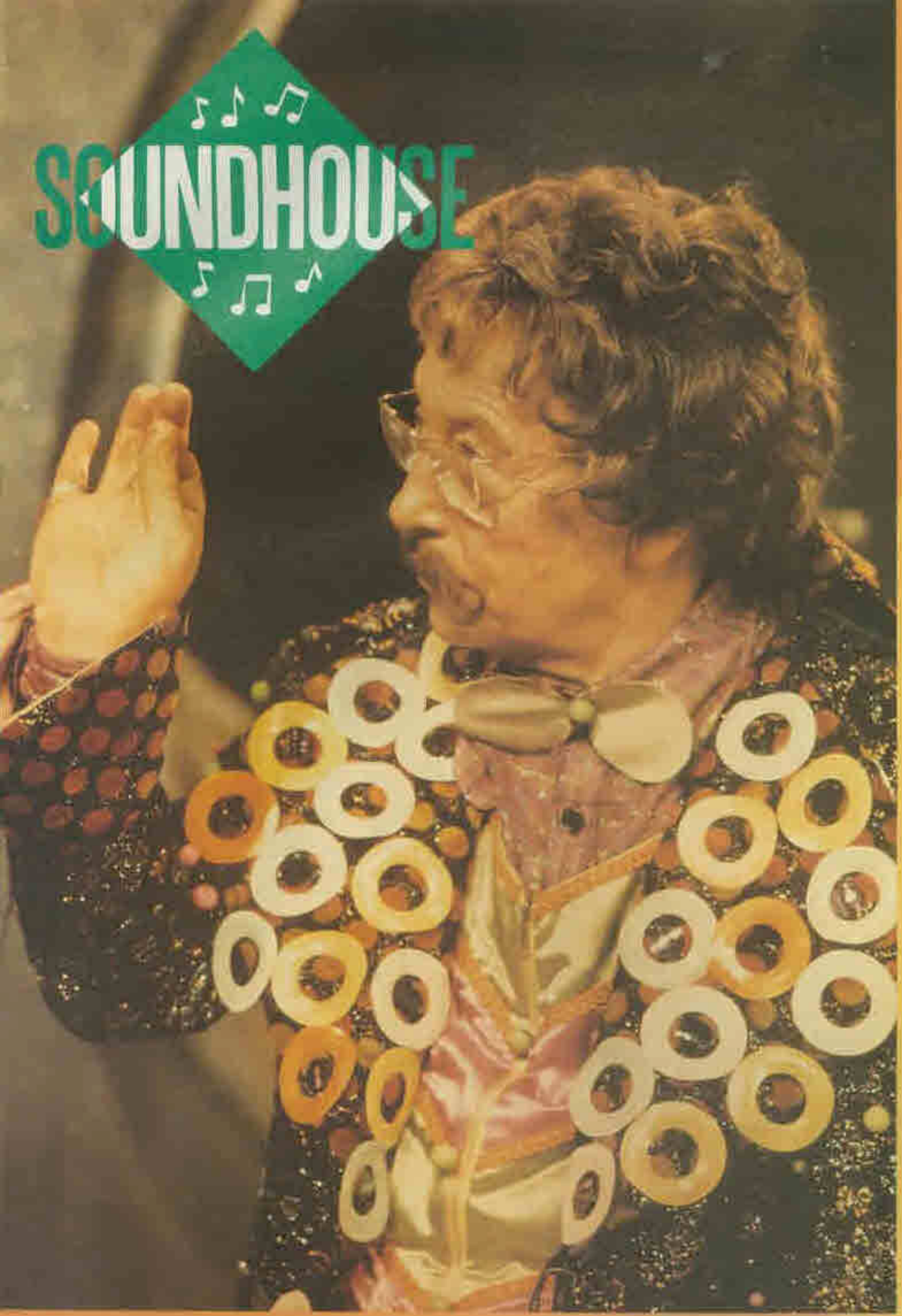
....

.... **POSTCODE** ....

BUSINESS TEL NO: ....

POST TO: Advertising Department, Marvel Comics Ltd.,
Arundel House, 13/15 Arundel Street, London WC2R 3DX

SOUNDHOUSE



Sound effects techno-wizard Dick Mills tells Austin Atkinson-Broadbelt all about making guns buzz, control rooms hum and doors whirr . . .

Dick Mills has always been one of the foremost ambassadors for *Doctor Who*. His dedication to the programme, and its fans, has never wavered. His involvement with the show spans nearly thirty years, beginning with generating the original title music in 1963 alongside Delia Derbyshire. He began creating special sounds on the programme during the making of *Carnival of Monsters* in 1972, taking over from Brian Hodgson, and stayed with the programme until 1989 when he worked on the most recent story to date, *Survival*. He recently returned to *Doctor Who* to create the special sounds for the video release of *Shada*. Having worked in the field of radiophonics for nearly thirty-five years, Dick has an unrivalled knowledge of the history of electronic sound and has been a major contributor to breakthroughs in both electronic music and special sounds. I began by asking him to explain his involvement with the BBC Radiophonic Workshop and, of course, *Doctor Who*.

"I began my career in the BBC working as a recording engineer, in a room away from the studio. At that time, around 1958, tape machines were beginning to be used in the control cubical. This was, amongst other things, to aid rehearsals so that the actors could listen to what they had done. If there was a difference of opinion between them and a director, he could say 'Well listen – it just doesn't sound how I intended it to.' It was a very short step from using the tape machines as a sort of monitoring system, to actually playing things from them. So we could now record backgrounds or sound effects rather than getting somebody to do it live in the studio. All effects used to come off seventy-eight r.p.m. records, which lasted about two or three minutes. If it was an outdoor scene with wind and rain that lasted longer than three minutes you had to have a duplicate set of records and go backwards and forwards on the turntables to keep it going. Obviously if you had a tape machine there, you could pre-record enough wind and rain to get you through that scene.

"Now at around about this time, about April 1958, the Workshop was established at Maida Vale in North West London, whilst I was working at Broadcasting House in Central London. On each shift there was one person who had responsibility for using a tape machine in a studio situation. I happened to be the guy on our shift with that responsibility. There was a programme being made at this time with a story that took place on the Moon. It involved giant bees, a Moon maiden and a couple of Professors, one an American and the other a Russian. They both fell in love with the Moon maiden, eventually they came back to Earth after this adventure and one of the men was pregnant. Daring stuff for 1958! The Workshop had actually made some sounds for this production, but the guy who was going to play them in, off the tape machine, was ill. So as I had experience in a drama studio, I stood in. That's how I first came across Radiophonic sound.

INTO MAIDA VALE

"A few months later, a piece of paper was sent round Broadcasting House that said 'Wanted – someone needed to help out at the Radiophonic Workshop in Maida Vale'. So I said that I would go over there. I turned up the next Monday morning and they greeted me with 'Oh, it's *you*!' That certainly set me back a bit, although it wasn't as bad as it had first appeared because I had the same surname as someone else who worked at Broadcasting House, who they thought had applied to help them out. They weren't looking forward to meeting him because he was supposed to be a bit strange.

"At the time I arrived, the Workshop was embroiled in two things. One was *Quatermass and the Pit* – a direct forerunner of *Doctor Who*, which involved a lot of recording our sounds onto records. We did that because half of the people we worked for didn't have tape machines in the studios. We always did the recordings in duplicate – one record was used for rehearsal and the second would be used during live transmission. The other thing we were involved in was a radio production called *Song of a Quiet Street*. It was a poem which we had to put sounds to. They were our first jobs.

"Everybody likes to think that the old days were the good old days. Remember though, at that time we had no equipment that was especially built, or even purchased, for us. All the equipment we used, we had to beg, borrow or steal. We had a very big pair of tape machines that were made by a Swiss motorcycle manufacturer, which had been modified by the BBC to run on our, rather than continental, speed. Our tapes played at half speed – an obvious economic saving! It was a wonderful machine. You pressed a button and the whole thing lifted up above head height so the engineers could wander underneath to do maintenance on it – quite an amazing beast! At the other end of the scale we had semi-domestic tape recorders and a thing called a Reflectograph which, although it was a low speed – three and three quarter as opposed to our fifteen inches a second, had the advantage of playing at infinitely variable speeds. Very useful for effects.

"A lot of our basic sound material was taken from pre-recorded discs, and then altered by transferring it to tape, changing the speed, playing it backwards or making long continuous loops. It was

Although he worked on *Doctor Who* from the very beginning, Dick Mills' main involvement began with *Carnival of Monsters* (1972) and continued through to *Survival* (1989). Photo © John Freeman.

Right: Mills' most recent *Who* work was on the restructured *Shada* video release. Photo © BBC Video

◄ quite usual for us to make loops of forty or fifty feet long! Fortunately, the room we were in had two doors – so the loops could go out of one door, up the corridor and in the top door. We had to use several machines to pull it round. We often did this on *Doctor Who*.

"It's very simple to join a tape's beginning to its end; just cut it with a razor blade and stick it with tape. We made an editing block with a very very long cut. Most razor blade editing blocks have a ninety degree angle cut for stereo or forty five degree for mono. But this went over three editing blocks it was so shallow. We could use this long splice to cut between backgrounds and because the edit was so long we almost got a cross fade from one sound to another. Simple to achieve today, but with limited technology we had to improvise; it was a pig to do so we didn't use it very often. So not only were we experimenting with sounds, but also ways of manipulating them. This was forced on us by the lack of sophisticated equipment.

"We were always looking for ways to treat sounds, the Dalek voice for example. This consisted of electronically switching the voice on and off very quickly (ring modulation). We tried to simulate that in other ways; we would get a loop of tape and get a solvent to dissolve the oxide off the tape, so you would have a succession of oxide and leader. We then recorded onto that and retained the Dalek effect. It saved on equipment during recordings.

"We did a lot of acoustic recordings of sound effects; bits of machinery, blowing things up and banging things. We were, if you like, pioneering in the field of sound manipulation. Of course we didn't have the luxury of multi-tracks. Everything was kept on separate tapes, and we then had to try and find enough machines to put them all together, keeping one of the enormous machines free for the final recording.

SPECIAL SOUNDS

"The workshop was set up to provide sound sequences for experimental radio drama. We soon went beyond that brief and become experimental ourselves. Then, because we were good at making strange noises it was only a short step to science fiction, and our work on *Doctor Who* helped us to become established on television and we started working on documentary programmes with abstract music. Then local radio were looking for snappy tunes for jingles and things like that, so the musical side of the department got a tremendous boost. Multi-tracks, synthesisers and keyboards meant it was easier to do specially composed Radiophonic music. Now the original special sound function of the workshop is in the minority. We produce a lot of incidental music and we offer a compact disc mastering and denoising service using up-to-date technology. We can remove nasty generator hums or studio noise etc. to improve old and new programmes shot under difficult conditions. We've really come full circle – we started by accepting commissions to make noise and have ended up with commissions to take it off!"

How does Dick go about creating a special sound?

"Well, suppose you've got to make a bang out of something! You rig up the synthesiser to give you an explosive noise, then treat it to make a bigger or smaller sound, longer, higher pitch etc, and build it up from there, using the computer software. It's not as difficult as it might appear."

Dick Mills today, surrounded by the most modern methods of looping, recording and editing. Photo © ARAB

As Dick says this, his synthesiser blares out a control room-type hum and then switches to a rocket take-off noise as he demonstrates his art. "Using the equipment is not difficult. Anyone used to Walkmans, CD players and computers could use this gear." I just nodded, not daring to admit that I doubted most people would know where to start. "Yes anyone could use this. Thinking up the ideas, now that's hard!"

The original version of the signature tune was assembled by Dick and Delia Derbyshire. I wondered how he did this?

"We created the sounds with sound generators, recorded a section and then cut it together onto one of the three tape machines that we were using. If we made the original again today it probably wouldn't sound that different. I suppose it would sound, to those who could tell the difference, performed rather than assembled. Frankly I think we would just do it the same way; but instead of three separate tapes, we would have three separate tracks on a sequencer."

What were they given to go on when creating the music?

"All we got from Ron Grainer was one sheet of paper. He did the tune with a theme right the way through it and the bass line. We just filled in the gaps. They kept changing the graphics at the front of the show and every time that it came back for a new season they wanted to up-grade the theme and make it slightly different. We didn't always do that. But often we put extra twiddly bits on."

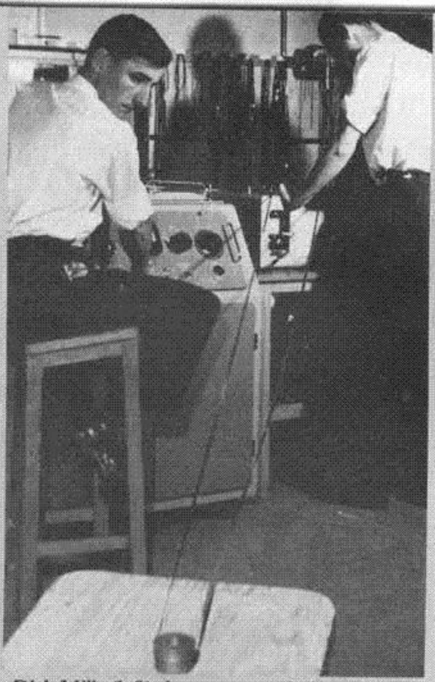
Were the two aware that they were creating a theme that was totally innovative and different?

"At that time we knew we had created something different, because once the publicity for the programme started, they grabbed any opportunity to advertise it. Once people had heard the theme they naturally thought 'Well who played it and how?' They found it very hard to grasp the concept that nobody had played it. No musicians, no instruments, it was really synthesised sound in the strictest terms. It wasn't made using a synthesiser – they didn't exist – but actually synthesising sound by hand, without the aid of an electronic device, through sound manipulation."

What were Delia Derbyshire and Ron Grainer like to work with?

"I am quite well qualified to tell you what Delia was like to work with, but despite the myth that had grown over many, many years, we *never* worked with Ron Grainer in the way people think. This obviously came about because at the end of the *Doctor Who* credits it says 'Title Music – Ron Grainer and the BBC Radiophonic Workshop'. The truth is that Ron only produced the idea of the *Doctor Who* theme music as a written piece of music manuscript. It was down to Delia Derbyshire and myself to make it into the sound that everybody knows.

"We worked with Ron on a radio documentary, where we were asked to come up with a lot of rhythms to go with Ron's incidental music – a programme about the death of steam railways. As a



Dick Mills (left) demonstrates the Workshop's early method of tape looping.

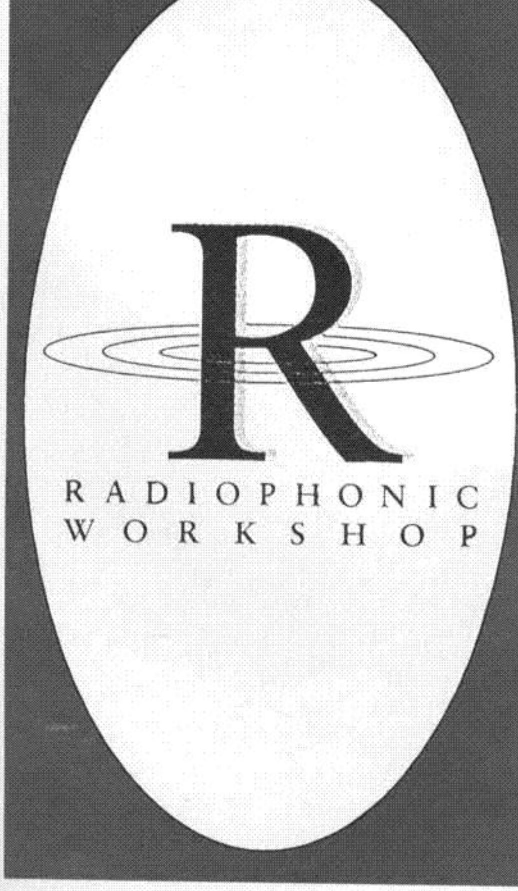
direct consequence, Ron's name was top of our list when we were asked if we knew anybody who could do a signature tune for this new programme called *Doctor Who*. Ron was very good to work with; he would listen to our work on headphones and then conduct to the rhythms we gave him. I worked with Delia many times. I brought my engineering background and Delia her studio-management creativity. We worked together, each doing our own thing and then combining our work when we finished. Delia always liked to work on abstract music and I think she was a one off! Very unique.

"Brian (Hodgson) and I worked on the earliest stories of *Doctor Who*, creating the TARDIS and Dalek speech and so on. Very shortly after *Who* started, we did a magic act by working singularly instead of in pairs, doubling our capacity. Brian continued with *Doctor Who* and I went on to other shows. Brian probably did the first ten years, give or take the first few episodes which I worked on *with* him. Then Brian left to set up his own studio and Desmond Briscoe, then Head of the Workshop, asked me 'How do you feel about doing *Doctor Who*?' So I said 'Have I got any choice?' He replied 'No!' So I said 'I'll do it!' If Desmond hadn't said that, I might not have worked on *Who* again. The very next day Dudley Simpson turned up with an arm full of tapes and said 'Right, we've got to do this incidental music for a particular episode and we're putting it together next week.' I was in the deep end, faced with a computer synthesiser the length of one of our rooms, plus the demand of the sounds for *Who*!

"Dudley and I agreed to work together and we were mutually compatible. That went on for several years until John Nathan-Turner took over as producer, when he decided to have the series totally serviced by the Workshop. It then became both easier and more difficult. Dudley only came here once he had written and performed his music. I helped him put extra electronic layers on it to give it the *Doctor Who* house style. Basically it was five or six live musicians plus three or four tracks of electronic overlay on top. Once it came to be done in the workshop, it was totally electronic, which *still* fitted the house style. Because I didn't see Dudley until he had done the music, or even at the dubbing session, he didn't know what I was doing. We did talk about what we were going to do when we met with the directors, but that was very brief. Whereas here, although everybody took it in turns doing the music, I was the common factor. We would chat about it over lunch and deliberately integrate our work. Dudley on the other hand would say things like, 'That sounded a bit like a tone, that's getting very close to a musical note!' Dudley didn't want me to do sounds that had any pitch in them, basically because it might, when it was played with his music, give somebody reason to think that Dudley had written a duff note not realising that it was one of my sounds."

Is this what gave rise to the fabled 'Option Four'?

"Yeah. We gave Dudley a knob to twiddle to keep him quiet. He thought that it modified what had had heard, changing it in some way. We would turn it a bit and he would shake his head. We'd turn it some more and he would say, 'Much better!' What we didn't dare tell him was that the knob wasn't connected to *anything* at all – it was false! Rather naughty on our part. Poor old Dudley!



To celebrate the 35th Anniversary of the BBC's Radiophonic Workshop, limited edition T-Shirts have been created with the Radiophonic Workshop design on it, as seen on the left. We have *FIFTEEN* T-Shirts to give away *FREE*, courtesy of Brian Hodgson at the Workshop! All you have to do is answer the following questions. Write the answers on the back of a sealed envelope or a postcard and sent it to *Radio Waves*, Doctor Who magazine, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Entries must arrive by 27th May 1993. Usual Marvel competition rules apply.

1: Who composed the incidental music for *The Sea Devils*?

....

2: Who composed the music for *The Caves of Androzani*?

....

3: The Workshop is in London's Delaware Road. What was 'the Delaware' an early version of?

....

Name: ....

Address: ....

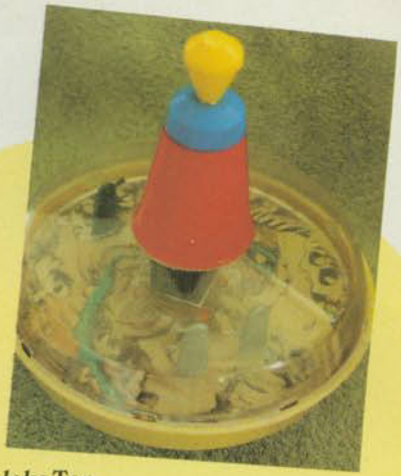
....

....

....**Date of Birth:** ....

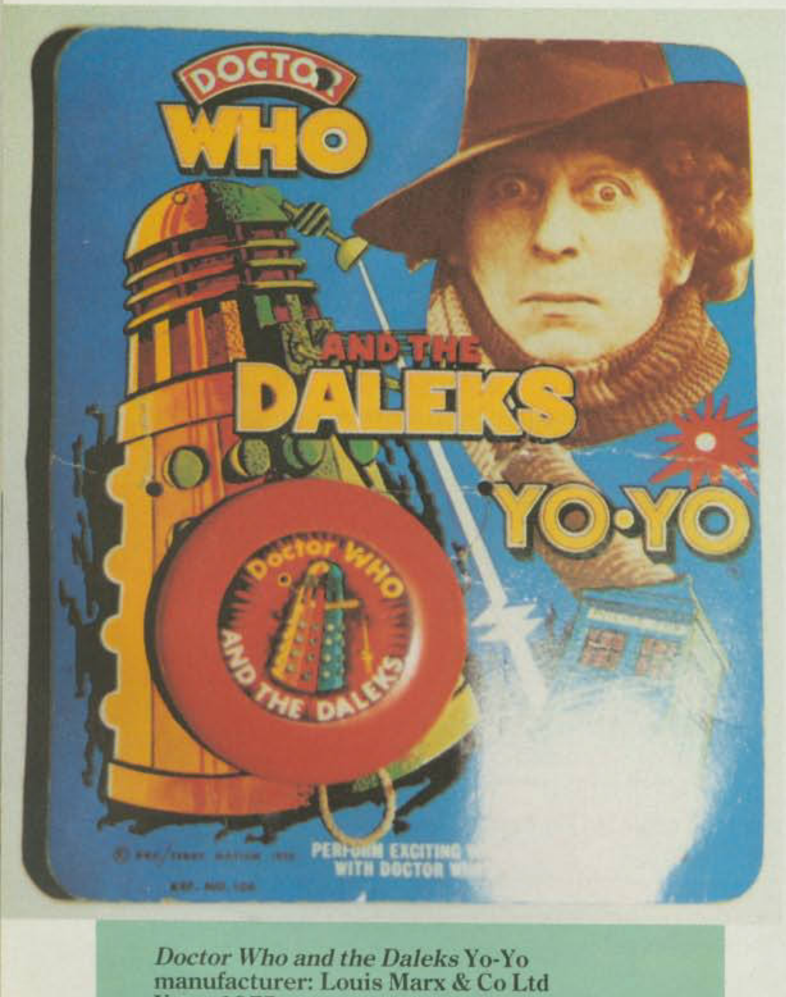
COLLECTORS' * CORNER *

Collectors' Corner uses the following 'availability scale': * Currently Available, * * Generally available from specialist dealers, *** Rare but occasionally available from specialist dealers, **** You'll be lucky, ***** Almost unheard of!



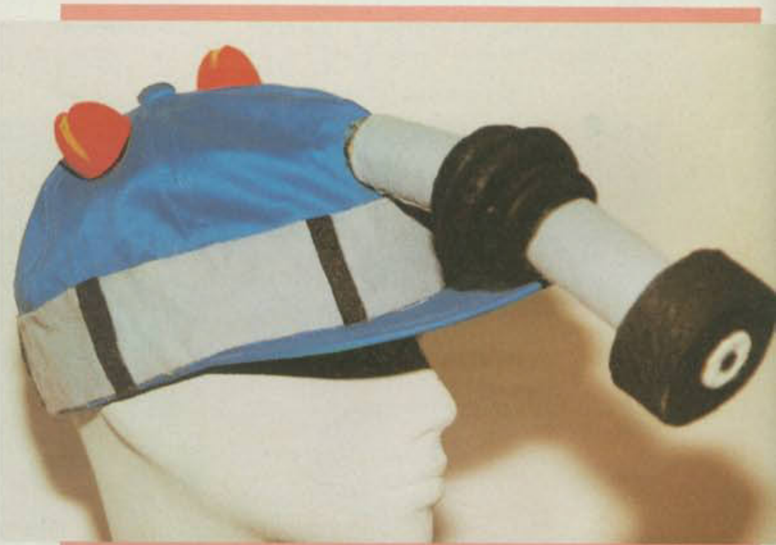
Dr Who and the Daleks Top
Manufacturer: Selcol Products Ltd
Year: 1965
Original Price: 19s 11d
Availability: ***

There seemed to be a feeling at Selcol Products Ltd – who brought us both the *Doctor Who* top and the Dalek nursery toy – that the average viewing age for *Doctor Who* was around two years-old. Perhaps I am wrong, but to aim toys based on a BBC drama series at pre-school kids seems a little weird. Rather like releasing a set of baby-gros with Freddie Krueger on. . .Oh, they've done that have they? Well, what about a rattle shaped like one of Arnie's Uzi 9mm guns. That too eh? Next you'll be telling me that a teenager, hideously mutated, scarred and mentally unbalanced from being dipped in a barrel of lethal radioactive waste, who goes around wearing a tutu and killing those who tormented him as a kid is a new children's cartoon hero . . . Hmm. *Scooby Doo* never had this problem when I was a kid!



***Doctor Who and the Daleks* Yo-Yo**
manufacturer: Louis Marx & Co Ltd
Year: 1975
Original Price: unknown
Availability: **

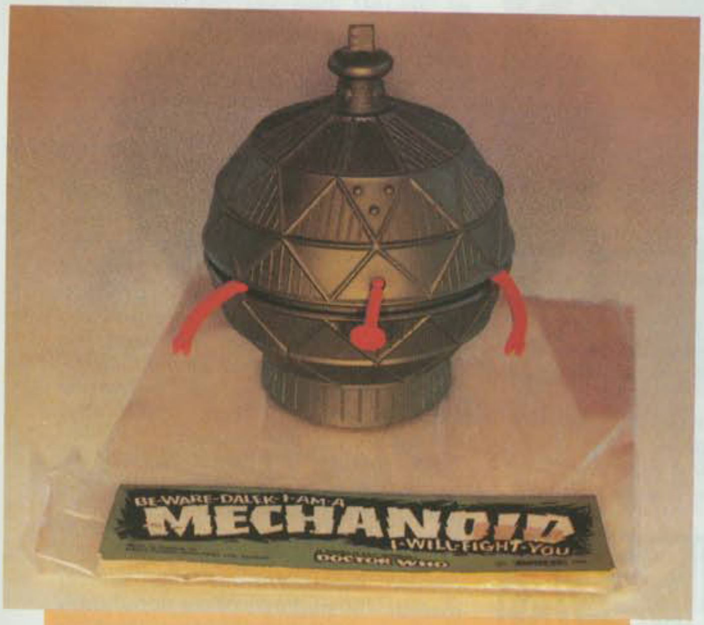
Think of Tom Baker, and there are two things that come instantly to mind. The long scarf, the floppy hat, and the . . . Three! Think of Tom Baker and there are three things that come instantly to mind. The scarf, the hat, the boggly eyes and . . . Four!! There are *four* things that come to mind. Scarf, hat, eyes, jelly babies and . . . oh never mind! Amongst the many things that come to mind when you think of Tom Baker is his yo-yo. Quite why this toy is so popular is unknown. The skill required to manoeuvre a lump of spinning plastic up and down a piece of string is phenomenal, but no one has ever satisfactorily explained why you should want to in the first place. I didn't want to, so I didn't. Simple.



Dalek Hat
Manufacturer: Deanem Ltd
Year: 1985
Original Price: £7.50
Availability: **

The main reason why this incredible Dalek hat is so hard to find nowadays is that it was so badly put together that it started to fall apart almost immediately. I expect that most of them simply disintegrated into dust on their way to the shops, and the remainder were worn once and then left to languish in the cupboard-under-the-stairs alongside the wellington boots that are too small, the collection of left-handed gloves, and the strange plastic thing which used to be a cagoule. I wore my hat once, and the sight of a foot-long protuberance bobbing jerkily around on a piece of invisible thread made the girls giggle with apprehension and the boys snigger as only boys can. Amazingly, the product was resurrected for sale at the *Doctor Who* exhibition at London's Museum of the Moving Image in 1991. The main discernible difference was that although the price had gone up, the production standards had, it seemed, remained the same.

PHONE INDEX
POLICE PUBLIC CALL BOX



Mechanoid
Manufacturer: Herts Plastic Moulders Ltd
Year: 1965
Original Price: 4s 11d
Availability: ★★★★★

INSURANCE CLAIM NUMBER 219/34/6.2
Name of Claimant: Mechanoid #234
Cause of Damage: Fire
Item Claimed for: One (1) Mechon City

Description in your own words of how the damage occurred: I was quietly minding my own business, completely blocking Corridor Nine, when a group of hostile metal aliens arrived in the lift. They would not listen to reason so I turned my personal flame-thrower on them. Unfortunately I missed, and the corridor burst into flames. Upon trying again, the devious metal creatures had moved and so I missed again, this time igniting the hanging wall tapestries, hand-woven by our guest Steven.

I eventually located the invaders, who were having what seemed to be a wild party in our main meeting-and-bumping-into-each-other area. Some of my mates let loose with their flame-throwers too, and before we knew where we were, we had accidentally burnt most of our great city to the ground.

The invading creatures left shortly afterwards, saying that they had to get after the Doctor and thanks for the hospitality. It is my view that they would have needed more than a doctor if we had got our hands on them. But as we don't have hands – only flame-throwers – that would have been a bit tricky.

Status of claim: Rejected
Comments: Claim rejected as insurance cover on the Mechon City expired three thousand years ago, and no-one replied to the offers of free financial advice that we sent at the time.

Police Box Phone Index
Manufacturer: Anker International PLC
Year: 1988
Original Price: approx £7.00 (large) £5.00 (small)
Availability: ★★★

Like the Dinky metal police box and the pottery police boxes released in the Seventies, this piece of merchandise was also released and marketed as a police box telephone writing set rather than a TARDIS one or a *Doctor Who* one. Of course, those of us in the know bought it anyway, as, for some indefinable reason, the police box has a certain place in the collections of *Doctor Who* fans the world over. I don't think the BBC made a fuss about it either – at least none that I can find any record of – which must have left Holdcourt Ltd, who produced the hideously overpriced TARDIS Telephone in 1988, somewhat miffed.

POLICE PUBLIC CALL BOX
Doctor Who
BUBBLE BATH
TARDIS

***Doctor Who* TARDIS Bubble Bath**
Manufacturer: DMS Toiletries
Year: 1988
Original Price: 59p
Availability: ★★

In *Doctor Who*'s Twenty-Fifth Anniversary year, it was nice to know that collecting wasn't all overpriced telephones, half-baked Dapol anniversary sets and must-have special edition *Cybermen* books. The TARDIS bubble bath materialised in chemists quietly, and without a fanfare, and was one of the best value *Doctor Who* products around. Clever too, because when the mixture was poured under hot running water, it vanished with an eerie gurgling sound to be replaced with clouds of white fluffy foam that sucked all the oxygen out of the room. I checked the ingredients, but all it contained aside from the soap was an extract from some special seeds dug up on Hampstead Heath.

David Howe

Prelude

DECEIT

From Break-out to Empire: Essays on the Third Millennium
Edited and published by Federation Archivist Ven Kalik

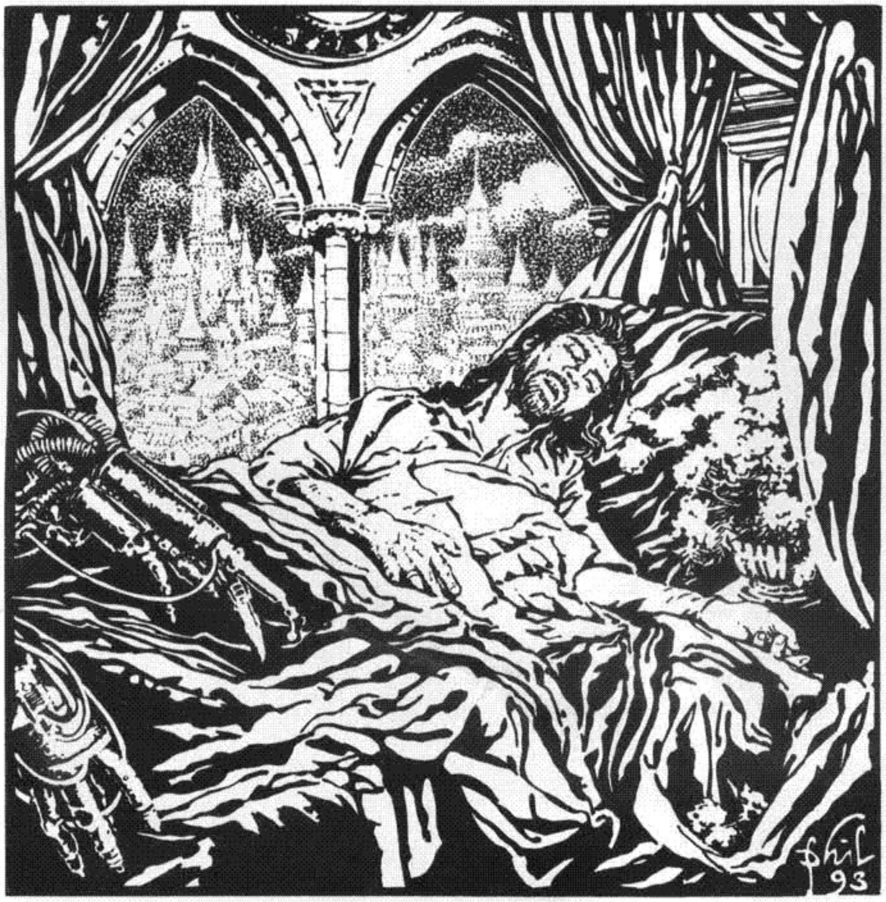
Extract from the editor's Introduction:
It is a commonly-held misconception that the Break-out – that explosive mass migration of humankind across interstellar space that began in the closing years of the twenty-first century – was the result of intolerable conditions within the solar system.

Various causes of widespread dissatisfaction have been suggested. The necessity of avoiding cognitive dissonance ensured that each and every colony developed a tradition that, however harsh the conditions on the newly settled planet, things had been worse on Earth. By the time a hundred new worlds had been explored, there were a hundred different myths about the appalling situation from which the colonists had escaped. These myths have become accepted as truths, and have been reiterated in academic works published not only by human historians but also by Draconians and Arcturans. Scholars have entered into heated debates: was the principal cause of the migration overpopulation? Or environmental degradation? Or alien invasion?

None of these theories is supported by the facts.

Although it is true that Earth was supporting a population that seems barely credible by contemporary standards, the worst of the overcrowding was over. Earth's population had been in decline since the early twenty-first century, thanks to a combination of plagues, birth control measures, and – most importantly – the development of instant transport systems that allowed for the rapid colonisation of the other planets and moons in the solar system.

Although it is true that Earth's oceans and atmosphere were badly polluted, the situation had stabilised by the middle of the twenty-first century, and thereafter most pollution indicators showed a gradual improvement.



It is true that, even at this early stage, humankind had been menaced by hostile alien beings. But retrospect tends to telescope history, so that the popular view of pre-Break-out Earth is a planet permanently besieged. In fact, at the time of the Break-out, humankind was at peace with its neighbours: the threats from the Cybermen, and then from the former Martians, were past; and the near-destruction of human life on Earth in the early stages of the First Dalek War was still almost a century in the future.

If not overcrowding, pollution, or war, what was the impulse that drove millions of people to abandon their home? Warp ship technology was almost untried; the ship's owners, Earth-based corporations whose wealth and power were already beyond the control of governments, demanded extortionate payment for every outbound berth. Why would anyone expend his life savings to leave a solar system that had, apparently, already seen its darkest days?

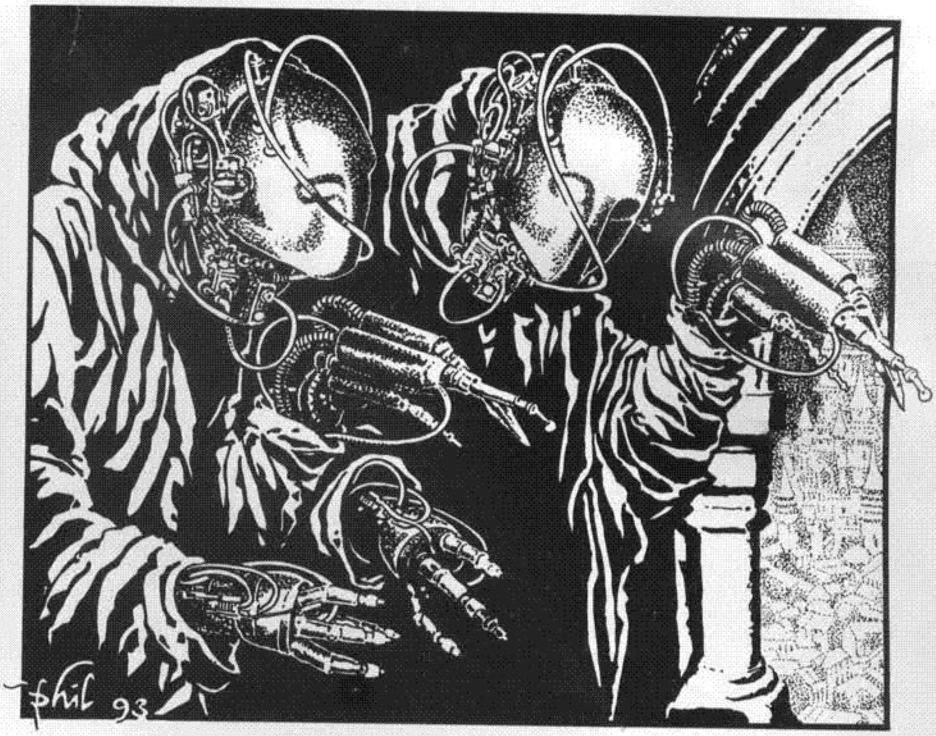
The answer, I suggest, lies in the perception of poverty. Wealth differentials were vast and, more importantly, they had never been so visible. Mass communications enveloped the solar system; transportation was almost instant. The majority of the population on every inhabited planet lived in relative poverty, depending on state benefits, short-term menial employment, and the proceeds of crime. Yet even the poorest could afford the radio and video links that provided a non-stop display of flaunted wealth and glamour; even the poorest could afford the Trans-Mat fare to the retail palaces in the floating domes of Venus or to the marble halls of the government offices on Earth.

For the majority of humans, the solar system at the end of the twenty-first century was a taunting prison. A trip to the stars, however costly and risky, would have seemed an escape.

I wish I had a recorder. Would I remember how to use it, anyway? We left so much behind.

Anything would be easier than this. Burnt slivers of wood and strips of old sheets. The children came in to see me this morning. Asked me what I was doing. Thought I'd gone mad. They'd never seen writing, of course. Almost forgotten it myself. Don't know why I'm bothering, except that the androids reacted so strangely.

I thought they'd stop me, I suppose. Take away my carbon and my sheet, destroy it all. On the contrary; they



stood at the end of the bed, turned their blank faces to each other like a pair of gateposts, and had one of their silent conversations. Turning back, they said in unison that my sheet of writing would be preserved in the colony's archives. Could I have a pen, I asked. And paper? They considered, whirring quietly. No; the Corporation's rules did not allow the provision of implements for writing.

Typical.

I can't have much time left. Hours, perhaps. The pain isn't getting worse, but I've convinced myself I can feel the cancer growing inside me.

Don't feel sorry for me, though! I really can't complain. They say I'm the oldest surviving colonist now – have been for several years. The only man on the planet who wasn't born here.

But I was always tough. You had to be, living in the Stop. Hard to remember those days. I must have been strong, though. Sold litres of blood. Sold a kidney and half my optic nerves. Bought and sold bad zap in the tunnels. Survived. All to raise the cash to buy a berth on a warp ship. Everyone in Aryan Heights wanted out. Not just poor, but poor Europeans. The bottom of the heap. We didn't care where we went, mostly. I ended up here.

Arcadia.

And it really is. Land of milk and honey. Couldn't believe my eyes when I stepped out of the airlock. The mountains, the sweet air, the clean rain.

It's got better since then, too. It was rugged and wild, but we tamed it. Well, the Corporation tamed it. Weather control, terraforming. The androids did the hard work, right back in the beginning. I didn't think a Corporation would be that generous. Still can't work out what the Corporation thought it would get out of this colony. They leave us in peace now, though. Just a few androids left. I can't make the kids understand that they're just machines!

Perfect climate, now. We built solid towns too, although it'll be difficult to build any more now that the rules forbid power tools. But it's very quiet. Peaceful. And there haven't been any more settlers, of course, so we have everything we want.

And as I'm getting near the end it doesn't matter now if I confess. I switched documents, in the warp ship. According to my ID chip, I was going to become a baker. Tradesman. No surname. So I switched with another guy. And now I'm Head of the House of Delahaye. On the Council. Hereditary advisor to that street-sweetie who became the local Princess. Her son came to see me yesterday. Twelve years-old, and a Prince. He had robes and everything. Wearing a crown! These youngsters take it all so seriously.

Like the Corporation promised, we're living in the way that our ancestors did. No, better than that, because we have enough food and land and everything we could want.

Just one fly in the ointment.

It seems ungrateful to complain.

After all, I've outlasted everyone who shipped in with me. Ginny went five years ago – just after Edwin was born. Another one of the Corporation's rules, those daft names. Supposed to make us feel in tune with the lifestyle here.

But I'd have liked to see the children growing up. Richard will take over as head of the Delahayes, and he's barely thirteen years-old.

As I say, I can't complain. At thirty-eight, I've lived longer than most on Arcadia. Unforeseen side-effect of warp travel, the androids say. All colonists die young. Tough luck for us, but worse for those left behind. Our ship was among the last to leave Earth. Colonisation programme halted indefinitely. No escape from the Stop now, at any price.

But the kids won't listen when I try to tell them what things were like back home. The Corporation have left us the androids, but they refuse to provide data about anything except Arcadia.

There's something suspicious about the whole set-up. The androids say that the Corporation have abandoned the space station. The kids call it the moon now, because they've picked up somewhere that a planet has to have a moon. But I know that silvery glint in the sky is a space station. And I think it's still watching us.

But what can I do? And why should I care? I'll be gone soon. The last of the non-natives. Our children have taken over, and they do what the androids tell them, mainly. The androids have taken to calling themselves Counsellors. Very fancy.

There'll be Delahayes on Arcadia for hundreds of years, I guess. Generation after generation. Before long, Earth and the solar system – everything except Arcadia – will have been forgotten here. Not even an old wives' tale. Just forgotten.

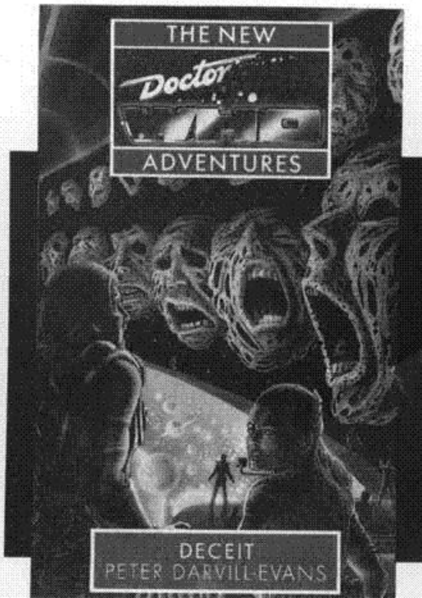
It could go on for hundreds of years. Thousands. Unless the Corporation decide to close the colony down.

I can't make the children understand about the power of the Corporation.

Or unless someone comes here by accident.

But what kind of ship – what kind of traveller would arrive on Arcadia by accident?

Peter Darvill-Evans



Doctor Who -
The New Adventures:
Deceit
Written by
Peter Darvill-Evans
with a cover by
Luis Rey.
Published by
Virgin/*Doctor Who* Books on
15th April 1993
at £3.99

OFF THE SHELF

As Gary Russell's tenure as DWM reviewer slips away, his penultimate rantings are aimed at *Image of the Fendahl* from BBC Video, plus the latest *New Adventure, Deceit* by series editor Peter Darvill-Evans.

I never quite understood all the fuss that has been made in recent years regarding the Graham Williams era of *Doctor Who*. Apart from a mere handful of gems (*Invasion of Time, Horror of Fang Rock, Stones of Blood* and *The Sun Makers*), most of the stories transmitted between 1977 and 1980 always struck me as either good ideas let down by lousy production values (*Creature from the Pit* for instance or *The Invisible Enemy*) or bad ideas further ruined by bad production values.

Image of the Fendahl therefore, now released onto BBC Video, is a bit of an oddity. Marking the latter end of Robert Holmes' influence as script editor, it falls neatly between the two stools of Seventies Tom Baker *Who*: a mix of gothic horror yet whimsical pastiche.

If Philip Hinchcliffe had produced it, *Fendahl* would have been darker and more horrific. Holmes' influence over the script and story line enables the director, George Spenton-Foster, to keep a great deal of atmosphere,but nevertheless, one still feels that Williams' apparent inability to rein Baker's wilder excesses of eccentricity is beginning to show.

THEMES

Fendahl is a very fine story. It's central theme - again a recurring Hinchcliffe/Holmes ideal that Williams abandoned - concerns possession. In this case, it is the hapless Thea Ransome - destined via her ancestry to be dominated by the Fendahl Core - a gestalt creature of pure malevolence and, in effect, the personification of death itself. Similarly, both Max Stael and Dr Fendelman find themselves possessed to some extent and like Thea, neither of them benefit from their possession. However, especially in Stael's case, his fate is a just reward (in *Who* terms) for his manipulation and megalomania. Fendelman is less of a bad guy although his corruption and amorality don't make him particularly sympathetic - but at least he knows when to give up for the sake of humanity!

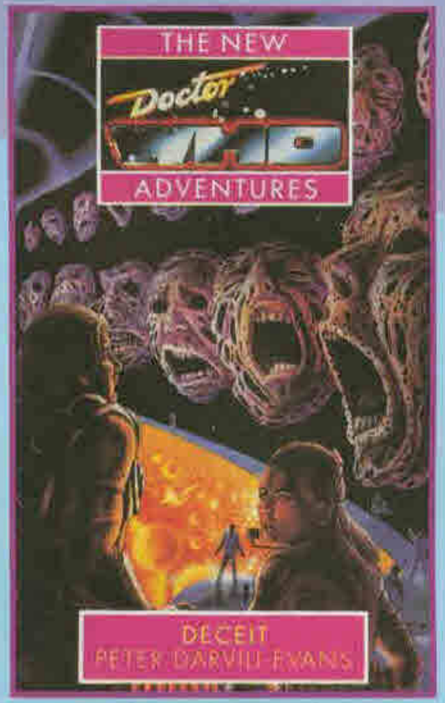
Superbly directed by Spenton-Foster, *Fendahl* is draped in a curtain of dark atmosphere for most of its time and is only lightened in the sequences involving the charming old battleaxe Granny Tyler and her 'old religion'. The late Daphne Heard makes the most of her rôle - a part many others might easily ham up. Indeed, a great many of the cast strive to make the story realistic. This, at times, looks an uphill struggle whenever Tom Baker's Doctor strides through a scene. His (presumably ad-libbed) one-liners are in some ways refreshing, but with the power of hindsight it also marks the start of a drastic decline into the parody and self-ridicule that permeated the show,and came to a head in Season Seventeen..

Writer Chris Boucher was reportedly least happy with this, his final story for *Doctor Who*. His disappointment mainly stems from the Fendahleen creatures themselves - a possible over-reaction because although their cheap origins are obvious, they nevertheless maintain a degree of horror and evil, mostly because of the story's direction. Also, the Fendahleen miniatures seen on Ted Moss's body etc are really quite successful. Less so Thea Ransome's transformation - I remember as a youngster sighing in dismay at the obviously painted eyelids that were meant to be staring eyes. Fifteen years on and they still look naff!

Overall, *Image of the Fendahl* is one of those mid-Seventies adventures that underlined the ending of the gothic era of *Doctor Who*. Alongside *Horror of Fang Rock*, it represented Season Fifteen's final fling at adult, serious storytelling before settling for the more science-fiction based whimsey of the next few years. With its curious mishmash of styles and approach, it remains a fairly watchable and enjoyable romp without too much originality or memorable monsters.

For many of the programme's older fans *Image of the Fendahl* represented the end of the mature and intelligent *Doctor Who* story until the John Nathan-Turner/Christopher Bidmead stories of the early Eighties. Not the greatest Tom Baker story but by no means the worst.

DECEIVING



As my appreciation of *The New Adventures* novels varies depending on the 'maturity' of the subject matter - and knowing that some of the more recent stories have not exactly been my cup of tea - I approached series editor Peter Darvill-Evans' entry into the canon with apprehension. After all, Darvill-Evans was responsible for the commissioning of *Transit* and *The Pit*, two of the least *Who*ish of the lot. And two of the most recent. Would *Deceit* continue what I considered a downward trend?

Such little faith! I should've known better. It's a good'un!

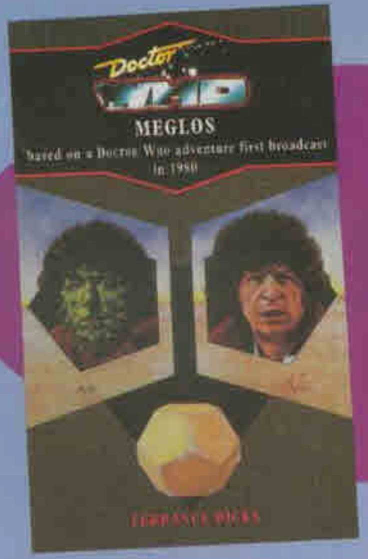
And yet, on the surface, it has a lot going against it. Once again, it concerns the rather tedious idea of a sentient computer and detailed wanderings through 3-D simulated computer environments (*Warhead, Transit, Love and War...*). Personally, I'm bored of computers.

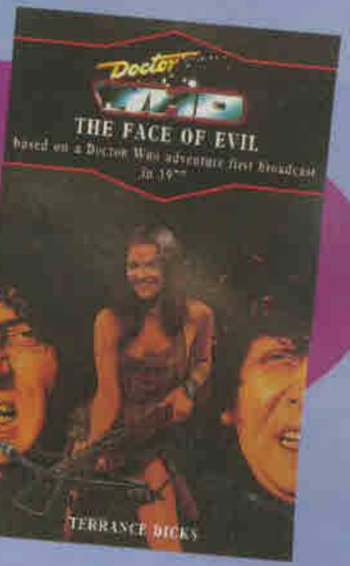
Secondly, it doesn't feature the Doctor and Bernice until we're some way into the story - looking again as if they were merely in as an added afterthought. That, thankfully is *not* the case - we see here perhaps the ultimate use of the Seventh Doctor. Darvill-Evans uses this Doctor's astonishing (and alarming) mental manipulative powers to the fore. Whilst the Doctor is aware of what is going on (yawn), unlike some examples on both TV and books, his foreknowledge and preplanning actually don't help him. This is due to a few wild cards thrown his way. One of these is Ace.

Oddly enough, despite my liking for the character on TV, I'm none too pleased to see her back - especially as she is no longer the Ace we know and love. Now a hardened, rather embittered warrior, her bed-hopping, bloodlustful ways seem a bit too much of a radical jump from the rapidly maturing young lady seen in *Nightshade* and *Love and War*. Indeed, her original reason for leaving the Doctor is passed over rather cursorily and she just gets back into the TARDIS at the end because she has nothing else to do. This, I feel will have a detrimental effect on Benny Summerfield, a fascinating and likable character who we haven't had anything like enough time to get to know. With writers in the future having to spread text over two companions, either one of them or the Doctor will suffer. I suspect it will be the latter, although upcoming experiments such as *Birthright* and *Iceberg* (the first is Doctorless, the second, companionless and both run almost simultaneously) may prove there *is* room for three people aboard the TARDIS.

What Darvill-Evans does so successfully in *Deceit* is to tie up the loose ends and connections from other books (notably *Warhead* and *Transit*). By finally stabilising the Whoniverse that *The New Adventures* take place in (this is expanded upon in the Afterword) *Deceit* acts as a good springboard for the next batch of adventures - although oddly enough there is still *Lucifer Rising* (next month) before the loosely-assembled *Future History Cycle* closes.

Longtime **DWM** readers will recognise Abslom Daak - Dalek Killer, the story's 'guest star'. Although not Mister Daak's Number One fan, I can see the appeal of the character and his appearance in *Deceit* is certainly a great deal of fun. The banter between him and Ace is joyful and makes him almost deserving of a place in the TARDIS roster permanently. The book has a legion of other colourful and interesting characters, most specifically Belle, leader of the Troopers sent to discover the truth behind the colony planet Arcadia; Britta the innocent corrupted both physically and mentally by the malevolent Lacuna, herself one of the whole book series' greatest baddies.


Doctor Who
MEGLOS
based on a Doctor Who adventure first broadcast in 1980
TERRANCE DICKS


Doctor Who
THE FACE OF EVIL
based on a Doctor Who adventure first broadcast in 1977
TERRANCE DICKS

The whole Arcadia set up is well developed, although similar things have been done to some extent in *Doctor Who* and other science fantasy before. Despite that, it remains a refreshing change to find that the political structure and livelihoods of the population can be easily ascertained without needing three months psychotherapy with the author's psyche to understand the basic settings of the tale!

If *Deceit* is in any way a template for future installments of *The New Adventures*, then it's a *good* template. It's not going to threaten *Nightshade, Exodus* or *The Highest Science* as contenders for the closest to 'real' *Who* (a subjective appraisal in itself), but far better than a lot of the books. It is coherent, entertaining, pleasantly easy to follow and, above all, it has a darned good story to tell with a beginning, a middle and an end. Not quite a rarity but something that was beginning to look like an endangered species.

A reminder that this month's Target reprints are two Terrance Dicks novelisations - *Meglos* and *The Face of Evil*, both with excellent new Alister Pearson covers. Also out alongside *Deceit* is *The Mark of Mandragora*, the first of a hopefully on-going series of Virgin *Doctor Who* graphic novels reprinting the best of the Seventh Doctor's comic strip adventures, in full colour, originaly presented in **DWM**.

Virgin, under Peter Darvill-Evans' editorship are also beginning a series of novels in a similar vein of *The New Adventures* based upon the exploits of Fleetway's *Judge Dredd* character. Prospective authors should drop Peter a line at Virgin Publishing, 332a Ladbroke Grove, London W10 5AH for a set of guidelines. Enclose a stamped addressed envelope of course. ◆

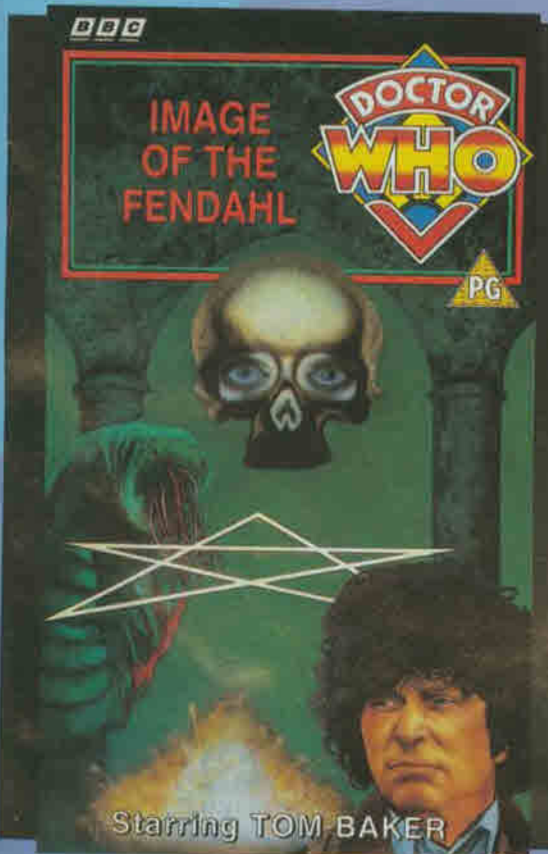


Image of the Fendahl **is released on BBC Video this month. We have *FIVE* copies of the cassette to give away in this *FREE* competition, courtesy of BBC Video. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Priory Pretties, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.**

Entries should reach us by 27th May 1993. Usual Marvel competition rules apply and multiple entries will be given to Granny Tyler!

1: Name one other story written by Chris Boucher?

....

2: Which other *Doctor Who* story does Denis Lill (Dr Fendelman) appear in?

....

3: Name one other *Doctor Who* story directed by George Spenton-Foster:

Name: ....

Address: ....

....

....

..................................**Date of Birth:** ....